

**The Work and Progress of Man:
Selections from the Scrapbook of
Joseph Lambert Cain**

Regarding creation of the murals at the
New York State Training School for Boys
Warwick, NY
1933-1934

Copied from the Original Scrapbook

In the Possession of

Michael Peter Cain

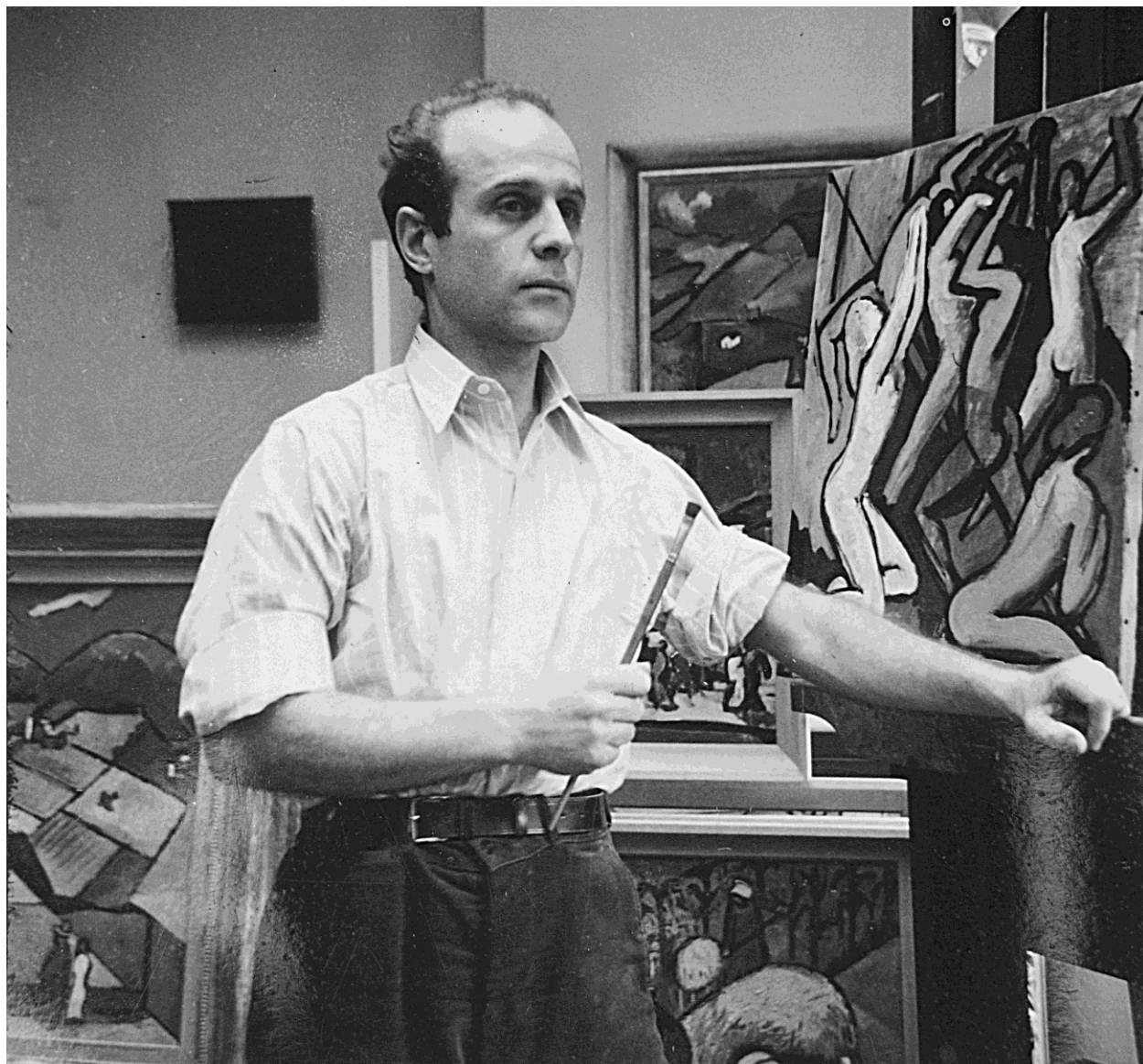
2012

By the Local History Department

Albert Wisner Public Library

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Jo Cain, 1939

Biographical Sketches

JO CAIN

Artist Joseph Lambert Cain, known as Jo Cain, was born on April 16, 1904 to Julia Blum and Joseph Lambert Cain in New Orleans, Louisiana.. In 1919 when he was 16, Jo left high school in Houma, Louisiana to study cartooning and drawing at the Chicago Academy of Fine Art and the Art Institute of Chicago. At 17, he moved to New York to work for the Art Department of the *New York Herald*. In 1921 Jo moved to Philadelphia where he gave himself a “college education” by reading the “world’s hundred greatest books” and engaged in solitary art making. Thereafter he returned to New York to study with Kenneth Hayes Miller, Kimon Nicolaides and Vaclav Vytlacil at the Art Student’s League and later with Arshile Gorky at the Grand Central Art School and Hans Hoffman at the Hoffman School. During this period, Jo made many artist friends and began to exhibit paintings while working as staff artist at the *New York Times* and as the Art Director for the Yale University Publication, *Pageant of America*.

In 1929 Jo received a Carnegie Fellowship to Study at the Sorbonne in Paris and travel throughout Europe. Upon his return in 1930, he was selected for multiple Tiffany Foundation fellowships during which he met painter Matene Racheotes, another Tiffany fellow who became his wife in 1935. After his Tiffany fellowship, Jo received continuing support from a private patron (Stanley Lathrop of the Tiffany Foundation) that enabled him to paint full time for several years.

In 1932 Jo was invited to exhibit a painting called *Burlesque* in the *First Biennial Exhibition of Contemporary American Painting* at the Whitney Museum, where his work was so highly regarded that it was hung in the entrance of the exhibition. Following his success at the Whitney, Jo was chosen to exhibit at a number of important venues including the Pennsylvania Academy of Fine Arts, the National Academy of Design, The Museum of Modern Art, Carnegie Institute, the Addison Gallery of American Art, and the Rhode Island School of Design Museum.

In 1933, Jo received a major state and federal commission personally supported by Eleanor Roosevelt to create a series of murals for the New York Training School in Warwick, NY. His 20,000 square foot mural presented an epic vision of the works of humankind, with special sections on spirituality, history and technology. This work was the largest mural produced in the United States to that date and made him a key figure in the developing muralist movement. In 1935 Jo was elected member of the New York Mural Painter’s Society and contributed to WPA mural projects in Phoenix, Arizona.

Though two of Jo’s studios burned down and many of his early works were destroyed, Jo did not pause to regret the loss, but kept painting. After a honeymoon painting trip through the South in 1935, Jo and Matene spent their winters painting urban scenes of New York City and their summers in an old schoolhouse they bought in the Delaware Water Gap, painting rural Pennsylvania landscapes.

During this period, Jo showed his work in such galleries as American Artist Congress, Boyer, GRD Studio, Plaza, ACA, and Midtown Galleries, among others. In the ‘30’s and ‘40’s, articles about Jo’s work appeared in *Vogue*, *The Art Digest*, *The New York Times*, *The New York Post*, and *The New York World Telegram*, among others.

In the ‘30’s and early ‘40’s, Jo was an integral member of the New York art scene. He founded and served as Secretary for a notable coalition of artists called “the Group.” “The Group” counted among its members; Arshile Gorky, John Graham, Mark Rothko, Milton Avery, John Marin, Hans Hofmann, Adolph Gottlieb, Amédée Ozenfant, and Marsden Hartley, among many others. Their project was to bring the same level of recognition to American Modernism as was then bestowed on its European counterpart.

Having taught at Finch Junior College, Ethical Culture and Dalton Schools in NY, Jo left New York to accept a teaching position at Goddard College in 1941 and at the University of Rhode Island (URI) in 1944. He went on to found and head the URI Art Department and oversaw the development of a distinguished undergraduate program in contemporary painting, drawing, sculpture, and art history. With his wife, he co-founded and co-taught the very popular "URI Summer Art Workshop by the Sea" which ran from 1945 for more than 15 years. Sketches and paintings he made at the seashore during this teaching activity led to many of his major paintings of boats, fishermen, and the sea.

Jo was an active member of the College Art Association. He frequently spoke about contemporary art at such venues as the Metropolitan Museum of Art, Museum of Modern Art in New York City, and many universities and schools, as well as on the radio. He organized avant-garde film screenings, hosted lectures by noted artists, and curated exhibitions for Rhode Island's South County Art Association, URI, and elsewhere. He was an enthusiastic and persuasive advocate of contemporary and outsider/world art and of essential role of hands-on creative expression in education at all levels. Along with writing an unfinished autobiography and two unpublished children's books, Jo co-authored and published an introductory art appreciation text, *Art is the Artist*, with Frederic Clayton.

With his wife Matene, Jo created a hybrid modern/antique home in an old carriage house in colonial Kingston where URI is located. He filled his home with primitive and folk art from around the world amidst Pennsylvania Dutch and contemporary American furnishings. Their home was featured in several magazine and newspaper articles.

Throughout his career, Jo persisted with his artistic endeavors, creating more than 500 paintings and innumerable drawings. Drawings made during sabbatical travels to the South in the '50's and to Europe in the '60's inspired new series of paintings and ultimately a series of sculptures. He continued making art for nearly 20 years after his retirement from the University in 1970.

Jo's work evolved continuously. Moving from realism in the '20's, he developed a highly personal, cubism based, abstract style similar in spirit to that of Stuart Davis and clearly influenced by Leger, Matisse and Picasso. In the '50's and '60s, his work became increasingly abstract, but returned to figuration in a final series of sculptural reliefs made from colorful plastics. Most of Jo's carefully studied compositions feature the human figure and all of them evoke universal human themes. Jo used his great skill as a draftsman and his sophisticated sense of color to portray a dynamic, joyful world that he clearly adored.

Since 2000, Jo's paintings have been shown at D. Wigmore Fine Art in New York City, Acme Fine Art in Boston, the Charleston Renaissance Gallery in Charleston, NC, the David Klein Gallery in Birmingham, Michigan, and the Grier Clarke Gallery in New York City and Stowe. Articles about his work appeared twice in *Antiques and Arts Weekly*, in several publications by D. Wigmore Fine Art and Acme Fine Art and in a brochure published by the Charleston Renaissance Gallery. Jo's works are held in distinguished public and private collections including North Carolina's Greenville County Museum in North Carolina.

Jo died in Fairfield, Iowa on September 7, 2003 at the age of 99. Obituaries appeared in *Art in America* and *College Art Association News*.

D. WIGMORE FINE ART, INC.

AMERICAN PAINTINGS

22 EAST 76TH STREET

NEW YORK, N. Y. 10021

TELEPHONE 212-794-2128

JOSEPH LAMBERT CAIN (b. 1904)

Joseph Lambert Cain was born in New Orleans, Louisiana on April 16, 1904. His formal art education began in 1919 at the age of sixteen. Jo Cain had used his meager savings to move to Chicago to attend the Chicago Academy of Fine Arts and the Art Institute of Chicago. It was here that Jo was to learn the basics of art in a time when the art world was in a state of amazing transition. His education did not stop there, however. After a short stay in Philadelphia, Jo Cain moved to New York in 1923, a move that was to propel him into a group of important American modernists which included Stuart Davis and Jan Matulka.

After Cain's 1923 move to New York, he sought out other emerging avant-garde artists. He studied constantly. The days saw him at the Mechanics Institute, while at night he busied himself at the Grand Central School of Art. Later, he was to take an evening job at *The New York Times* art department, which left his Saturdays free to study at the Art Student's League. In addition to *The Times*, Cain also contributed to *The New York Herald*, *The New York Post*, *The New York Sun*, and the magazine *The New Yorker*. Finally, in 1929, Jo Cain's hard work paid off and he was awarded a Carnegie Fellowship, which allowed him to study in Paris at the Sorbonne Institute of Art and Archaeology.

It was in 1930, upon his return to America, that Jo Cain's artistic career really took off. In 1931 Cain was made a Tiffany Fellow. He was awarded the Louis Comfort Tiffany medal for his painting, *Elysian Fields Avenue*. This painting, along with four others, were included in a traveling exhibition of Tiffany Foundation artists, something which gave Jo Cain national recognition at a very young age. It was this recognition that influenced the Whitney Museum to include Cain in their very first Whitney Biennial Exhibition of Contemporary American Painting (November 22nd - January 5th, 1933). The painting which represented Jo Cain in this exhibit was *Burlesque*.

In June of 1933, after the Whitney Biennial, Jo Cain went to work at the New York Training School for Boys on a monumental commission. The project was to paint a huge mural, totaling over 20,000 square feet. Public murals of this scale had only been produced in Mexico at this time, and the project made Jo Cain a key figure in the developing muralist movement in America during the 1930's. Always a strong believer in education, Cain himself gave an educational lecture on his murals on WWOR radio, explaining his art and the muralist movement to millions of Americans. In 1935 Cain was elected a member of the Mural Painter's Society in New York and also contributed to WPA mural projects in Phoenix, Arizona.

1935 was a very difficult year for Jo Cain. His home and studio at 53 East 11th Street was engulfed in a fire and many of his early works were destroyed. This did not stop Cain, however, who by this time had married fellow artist Matene Rachotes. The Cains spent their winters painting the urban scenes of New York City, and summered in an old school house they had bought in the Delaware Water Gap, painting rural landscapes. Cain's work became more and more abstract, quite avant-garde with respects to the American art scene during the 1930's.

It was also at this time that Jo Cain started to be represented by the prestigious Boyer Galleries at 69 East 57th Street in New York. Cain was included in numerous shows at Boyer and in 1939 he had an important one man show. Cain's work was also being shown at other galleries, including an important exhibition at the American Artist's Congress. In this show Cain's work hung with Milton Avery, Ben Benn, Stuart Davis, Adolph Gottlieb, Anton Refregier, Abraham Walkowitz, and Max Weber. Also in 1939 his painting *Seamstresses* appeared in *Vogue* magazine.

It was at this point that Cain had formed something which he called "The Group". As its unofficial leader and secretary, Cain regularly hosted a virtual who's who in American art in his apartment. There the artists would discuss art theory and the direction of modernism in American art. This gathering of artists was to have a profound impact upon the direction of the art world in New York. Members of "The Group" were such artists as: Milton Avery, Will Barnett, George Biddle, John Graham, Mark Rothko, Adolph Gottlieb, Arshile Gorky, Hans Hoffman, Amede Ozenfant, Joseph Stella, Phillip Evergood, Chiam Gross, Marsden Hartley, Joseph Hirsch, John Marin, and Max Weber. In addition to these regular members, other artists would often join in the dialogue, such as: Ad Rheinhart, Raphael Soyer, Joan Miro, Jackson Pollock, Kenneth Hayes Miller, John Sloan, Thomas Benton, Mark Chagall, Reginald Marsh, Paul Cadmus, David Smith, Alexander Calder, and Theodore Roszak.

During the 1940's Cain continued to show at Boyer, and his paintings were purchased by art collectors such as Ralph Pulitzer. It was during the mid-1940's, however, that Cain decided to shift his emphasis from solely an artist to becoming an artist-educator. He and his wife moved to Kingston, Rhode Island, as they were hired by the Rhode Island ^{University of} ~~School~~ of Design to create the art department for that university. Cain's work went under a thematic shift during that period. He began to paint urban New York scenes less and less, but continued to paint New Orleans and other Louisiana subjects on family visits. It was in the 1940's that nautical themes took over in his work. Clearly this was influenced by the Cains living in Rhode Island. Jo's work became filled with sailboats, swimmers, bathers, and fishermen. The 1940's were a time of experimentation for Jo Cain. As a mature and successful artist with a secure income, he felt free to fuse all he knew into something personal, bold, and utterly modern.

Jo Cain's last known exhibition was in 1964.

Jo Cain, young American artist who is having his first one-man exhibition at the Boyer Galleries, 69 East 57 Street, March 13-April 1, has done a great many things beside paint.

At fifteen he designed electric signs. Since then he has sold vacuum cleaners, acted as a manager of a Child's restaurant; designed labels for a patent medicine made from muskrats; designed and dressed window dummies; did the illustrations, maps and retouching of photographs for the Yale Press Pageant of America; worked in the art department of New York, New Orleans and Philadelphia papers; ^{taught} ~~taught~~ in a reformatory; ran his own art school; taught painting at the Dalton School, the Finch school and the Ethical Culture schools where he is at present an instructor.

He has lived in Boston, New Orleans, New York, Paris, Venice, and once settled in Philadelphia because he heard it was a promising town for a comic strip artist. Cain had wanted to make the funny papers at the time but he found it a hard road to travel and gave up the idea.

Along with all these activities he has made his way in painting. In 1929 he won a Carnegie European Fellowship which took him abroad and was later followed by work at the Tiffany Foundation. There he was "discovered" and supported for two years by a generous patron - the only two years of his life, says Cain, when he didn't have to worry about the problems of making a living.

Jo Cain was born in New Orleans in 1904 and left highschool for a job designing electric signs in 1919. Then for about a year he

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attended the Academy of Fine Arts and the Art Institute in Chicago, cafeteria working in a ~~cafeteria~~ to pay his way. Returning to New Orleans, he worked on the Item, doing illustrations, cartoons and advertisements.

In 1922 he was with a lithograph company in New York; worked on the old World; then in the New York Herald art department, quitting this job with the idea of becoming a comic strip artist in which he had no luck.

On the suggestion of a friend he took himself and his comic strip idea to Philadelphia, but still it wasn't successful. So he worked on the Public Ledger there until 1926 when he came to New York and rented a studio, went to the Art Students League, the Grand Central Art School and the Mechanic's Institute.

Then came a Carnegie European Fellowship; on his return he worked on the Sun, leaving to go to the Tiffany Foundation. A patron backed him for two years, and about this time - to cancel so much good luck - his studio in East 56 Street burned and with it everything he had done.

He started his own school in 1931, and through it he heard about the bare walls of the New York State Training School for Boys; those bare walls intrigued Cain so much that he managed to interest the head of the institution in the idea of covering them with murals. The result was that he worked at the Training School as a teacher for two and a half years, using the boys as apprentices helping him on the murals. There were 32 buildings - 20,000 square feet to cover - at least a ten year job, Cain thought. He interested ~~the~~ ^{art} and education foundations and various important people in the idea of financing the mural project for a year. Mrs. Franklin D. Roosevelt was among those

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who were enthusiastic about it. She got a grant from the government for it, which was rejected by the State however.

When the financial backing gave out he continued to work on the murals for nearly a year without any money.

The situation was too hopeless even for Cain and in 1934 he gave up and went to Boston, where he married Matene Rachotes, also an artist, whose parents were both Greek. Returning to New York, he worked on an encyclopedia for the New York Post.

The Cains took over a dreary old loft at 53 East 11th Street, which they painted in a novel fashion, designed the furniture and lighting fixtures, and succeeded in making it exceptionally attractive. During the summer months the Cains live in a 100-year-old one-room former school house in Northampton County, Penn., near the Delaware Water Gap.

Both the Cains like to paint New Orleans scenes and the Louisiana country. Three years ago they went into the swamp and Delta country as guests of E.P.O'Donnell, author of "Green Margins", and are still talking of their experiences there. They went in mid-August and worked in the noonday sun to the great alarm of the natives who knew better. Often their paintings would get scratched and torn by the thick undergrowth; inevitably they were severely bitten by dense clouds of mosquitoes that infest the place.

Cain had enjoyed his teaching experiences, and went on with them in the Dalton School for three years and in the Finch School for a year where he instructed an advanced group in painting. For the past year he has been at the Midtown School of the Ethical Culture schools, teaching children of the 2nd, 4th and 6th grades as well as girls training for teachers.

He works over the week-ends and at night on his own paintings. His exhibition will consist of about 20 oils of town and rural scenes with figures.

By The Artist

Radio Talk by Jo Cain over station WOR under the auspices
of the College Art Association, New York City, Oct. 20, 1933.

MURALS IN A REFORMATORY

Good morning.

I am working at the New York State Training School for boys at Warwick, New York, painting murals. My name is Jo Cain. The place may be known to few of my listeners, the project itself to fewer, my name to fewer yet. When asked to speak through the courtesy of the College Art Association, I realized it would be a fine opportunity to make public a work that is little known and which I believe is very important.

This correctional institution where I am doing the painting, is not an old fashioned reformatory. It is a modern experiment in human behavior. Here boys are taken from childrens' courts, also from another institution and an attempt is made to study them as well as to train them. All the forces of modern science and education are used in the study of each individual delinquent and of delinquency itself.

About the murals: This project as planned by myself will cover more than 20,000 square feet of space making it the largest work ever attempted in this country. To gain an idea of the size of this project, it would cover a strip of canvas two feet wide and almost two miles long. It compares in size with the commission of Rivera in Mexico and is the first great opportunity of this kind to be given an American artist. It compares in spirit to some of the Renaissance projects for churches because it has an important educational purpose, as well as the architectonic design and decoration of wall

space. It is a most vital work for this reason.

It must educate as well as interest and entertain the boys. This is not as difficult as it sounds. The pill does not need sugar coating. These boys, most of them far below average intelligence readily enjoy pictures. I have known no boy among the three hundred at the school who is not interested in the murals. One of the men in charge of a group of boys says he rewards his boys for good behavior by allowing them the privilege of going to the studio to look at the murals and the collection of photographs and prints of paintings. One boy who has proved to be a most difficult emotional and psychiatric problem liked nothing better than to spend an afternoon looking at reproductions of the old masters. Two of the worst boys in the institution asked to be allowed to work for me. One of them has since been sentenced to be hanged for murder in another state. The other boy stole my best pipe and my best palette knife. I do not know what he wanted with the palette knife as it is too delicate a tool to be used for anything but painting. I must mention of course that these boys did not work for me.

The work as planned is to be placed or painted on canvas or as frescoes in the thirty new buildings of the institution. The first set which is to be used in the administration building, shows the work of the institution; how it takes boys from the city streets, diagnoses their difficulties, trains them and sends them back to the outside world under friendly supervision. This set which is completed contains about 500 square feet of painting.

The second set which is for the school building

is started. It will be done in a very modern style as the theories of education practised there are the most modern. It will show varied activities of boys, including sports, trades and occupations.

The third set will be one of sixteen for the sixteen "cottages" as the rooming quarters of the boys are called. There are sixteen five by fifteen foot spaces in the living rooms of each cottage. Eight of them will be painted making a total of one hundred and twenty eight five by fifteen foot pictures. The subject of these will be the progress of man in every activity: science, invention (discovery), education, the arts (painting, sculpture, music, literature), Minor arts (the dance, theatre, architecture, and decoration), engineering, warfare, religion, government, social or humanitarian work, sports, agriculture, transportation, industry and labor, finance. All these subjects will be handled in a simple direct style which I hope will awaken in the boys a social consciousness and an awareness of the importance of human aspirations through the manifold material means which lead toward ultimate spiritual achievements. Speaking generally the boys worship no gods, respect no idols. They do not respond to hero worship as do normal boys, nor do they respect leaders nor greatness in man. Through these murals a feeling for such achievement might be awakened in the boys. No particular social system need be stressed for such changes with the centuries, but man's striving for godliness through material accomplishments goes on. It is the great force which drives the human race.

The next set of murals will be for the vocational

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building where trades are taught. It will consist of a more or less abstract design of machinery and power.

After which will be sets of murals for the hospital. The large wards , the walls of which in most hospitals are left cold and white will warm to a most interesting village of boys at work; large numbers of figures doing many different things to furnish continual interest for the poor sick boys who remain in bed for many days. Play rooms and dining rooms in the hospital call for "busy" paintings; pictures which should create an interest in purposeful industry or simple goodness such as home life.

The other sets of murals include decorations for the dining rooms used by the staff; the chapel that is for both the Protestant and Catholic boys and will have simple religious theme paintings, illustrating the virtues. The board room that serves as the conference room will have pictures of the founders and leaders of the institution and murals showing the development and importance of the New York State Training School for Boys.

I have also planned a set for the school building, large simple decorations for each class room ; more or less abstract in order that they do not divert the attention of the students therein, yet real and vital enough to prove stimulating to the youthful imagination.

I planned all these things with no definite assurance of completing my plans. It is pioneer work. Nothing approximating it has ever been done in a state institution. There are a million official handicaps and difficulties to be overcome. For instance, the state does not appropriate funds

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or murals or paintings and the money with which to pay for these must be obtained by doing other work. While it is true that the New York State Training School is an experiment and is sufficiently plastic to allow for new ideas, new means of doing things for the boys and takes cognizance of art as one of these means, still it comes under the official stamp and must explain the material worth of its theories to a department of standards and purchases.

The New York State Training School is to my mind one of the most important institutions in America. It is fighting the crime problem of New York at its source in youth. It is trying to use all the best intelligence it can possibly focus on one place. The boys committed are in the formative ages of twelve to sixteen years; years which determine the future men. What a tremendous Responsibility! It follows that the murals painted for these boys are of considerable importance, if only from the social point of view.

I should like interest and backing from every possible source. I shall be very grateful for any attention shown to the work. Write to me or come and see me. The New York State Training School in Warwick is only an hour and a half from New York City by auto, or two hours by the Erie Railroad. I shall welcome you at any time.

I thank you

Signed: JO CAIN



Information Concerning the murals of Jo Cain at N.Y. State Training School, Warwick, N.Y.

Mr. Jo Cain is working at the New York State Training School for Boys of Warwick, New York on the largest mural project ever attempted in the United States and perhaps in the whole world. There is more than twenty thousand square feet of space to be decorated with murals at this institution which handles the delinquent boys of the metropolitan area, between the ages of twelve and sixteen. The pictures are to be a complete visual education: to teach the lads consciously and unconsciously. To show the great work of mankind in order to "sell" society to the inmates, many of whom are anti-social. To explain them the simple virtues such as the importance of home life, the value of regular habits, the worth of a well trained body and mind. The whole undertaking is pioneer work. Never before has reform been attempted by the use of mural paintings. It opens the way for tremendous possibilities in prison reform as well as with juvenile delinquents. The low mentality of the average criminal in penal institutions can be reached more easily with pictures than with any other method. Mr. Cain predicts that in the not too far distant future, many large state institutions, especially state hospitals for the insane will use mural painting in their work to aid mental cases. General hospitals will do away with their bare white walls and will have special murals to assist in healing the sick and bed ridden. Mr Cain is doing a set of paintings for the large ward of the institution hospital to prove his contention that white walls in hospitals do more harm than good to the patients.

The murals were started in June, 1933. Two sets of them are completed. The first set for the entrance hall of the administration building. This is in ten panels and shows the work of the school; how it takes boys from back alleys and city streets, trains them and sends them back into the world under the friendly protection and assistance of social workers.

Page 2. Information concerning the murals of Jo Cain.

It shows the advantages of the school: the finest medical attention from its large staff and completely equipped medical unit, also its tieup with New York's Medical center where some of the finest medical men in the country come out to attend and study the boys; the attention to the educational problems of the individual; physical advantages of the school, all sports and beautiful surroundings; complete case history and record of every boy. (One photograph from this set enclosed)

The second set of three friezes is for the entrance hall of the school building and shows seventeen different occupations of older boys. In the center is a large power house generating energy represented by a beam of light that shoots forth behind the boys busily engaged at their various tasks. (See photographs enclosed) This set is to give the boys a consciousness of "busyness" and activity as they enter the school building.

The third set which is now being designed will consist of sixty four huge paintings for the living rooms of the boys' dormitories. There will be four fifteen by twenty foot each pictures to every one of the sixteen dormitories. These murals will show "The Progress of Man in All Activities". There is to be two large divisions : "Mind" or the mental and spiritual and "Matter" or the physical and the subjects will be: education, the arts (painting, music, sculpture, literature, the dance, architecture, the theatre and decoration), religion, government, social or humanitarian work, finance, science, invention, discovery, engineering, sports, agriculture, transportation, industry and labor, warfare. They will show the greatest achievements of man, the significant points of his advance or movement in every field or activity.

The next set will be for the vocational building where trades are taught. It will consist of a more or less abstract design of machinery and power.

After which will be murals for the hospital; the large ward the play

Page 3. Information concerning the murals of Jo Cain.

rooms and the dining rooms for the younger and older boys.

The other sets include decorations for the dining rooms used by the staff; the chapel which is for both the Protestant and the Catholic youths and will have simple religious theme paintings, illustrating the virtues. The board room which serves as the conference room will have pictures of the founders and murals showing the development and importance of the school. Then another set for the school building: large simple decorations for each classroom, more or less abstract in order that they do not divert the attention of the students therein yet real and vital enough to prove stimulating to the youthful imagination.

Brief biographical sketch of Mr. Cain.

Born in New Orleans, Louisiana, thirty years ago. Received art education in Chicago, New York and Paris. Worked on newspapers, magazines and books for twelve years in New Orleans, Philadelphia and New York. Has done every sort of art work from painting faces on dolls, designing patent medicine labels and electric signs to decorating interiors of buildings.

Human interest stories concerning the murals.

The boys enjoy posing for the pictures. One boy is continually asking Mr. Cain can he pose for a prize fighter. A colored boy wants to know why he why he cant pose for an African savage.

One of the lads gave Cain his sweater as a present when he left the institution. When he was brought back for throwing a plane at his teacher in the city he wanted his sweater back. This particular boy, who has a long string of robberies to his credit, played the part of the Virgin Mary in the Christmas pageant.

Another boy who posed ^{as} for the lad that walked with God got into

trouble shortly afterwards for passing a counterfeit twenty dollar bill.

A problem boy was given paint and paper when he asked the artist could he be allowed to paint a picture. He did a painting of a house and showed a line from the ground to the roof. "What is that line going from the ground to the roof?" asked Mr. Cain. "That's the door," answered the boy. "But the door does not go up to the roof," corrected the artist, "why did you do it?" "That's exactly what I wanted to know," replied the boy.

The delinquents like to look at pictures. One of the most difficult psychiatric case lads liked nothing better than to spend an afternoon looking at paintings.

Correspondence

WHITNEY MUSEUM OF AMERICAN ART

G E R T R U D E V . W H I T N E Y , F O U N D E R

TEN WEST EIGHTH



STREET • NEW YORK

JULIANA FORCE • *Director*

HERMON MORE • *Curator*

January 12, 1933

Dear Mr. Cain:

Our First Biennial Exhibition of Contemporary American Painting which closed on January 4th received a most gratifying response from both the critics and the public. We realize that the success of the exhibition was due primarily to the high quality of the paintings shown, and therefore wish to thank you most heartily for the excellent example of your work which you loaned to this exhibition.

Yours very sincerely,

Juliana Force
DIRECTOR

JRF/DF

Mr. Jo Cain,
Hotel Nassau,
56 East 59th Street,
New York City.

INTERNATIONAL 1933

Patrons

His Excellency Paul Claudel,
Ambassador from France.
His Excellency Walter Edge,
Ambassador to France.
His Excellency Baron von Prittwitz und Gaffron,
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His Excellency Frederic M. Sackett,
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Signora Maria M. Gallenga,
Rome.
Dr. Axel Gaffin,
Director, National Museum, Stockholm.
Joseph Gudiol,
Director, Museum of Vich.
Dr. Carl Gunne,
National Museum, Stockholm.
Professor Arthur Haseloff,
Universities of New York and Kiel.
Professor Wilhelm Kästner,
Director, Museum of Essen.
Prof. Johann H. Langaard,
Secretary, National Gallery, Oslo.
Eustache de Lorey,
For. Direc., Fr. Art Institute at Damascus.
Commendatore Antonio Maraini,
Director, Venice Biennial.
A. Philip Mc Mahon,
Professor of Fine Arts, New York Univ.
Grand' Uff. Lino Pesaro,
Milan.
Mrs. Frances Pollak,
Executive Secretary, Research Institute.
Louis Reau,
Director, French Art Institute at Vienna.
Rudolph M. Riefstahl,
Res. Fellow in Islamic Art, Col. Art. Assn.
Timoteo Perez Rubio,
Director, Museum of Modern Art, Madrid.
Professor V. V. Stech,
Institute of Fine Arts, Prague.
Dr. Leo Swane,
Director, Museum of Fine Arts, Copenhagen.
Professor Hans Tietze,
Ministerialrat I. R., Vienna.
William R. Valentiner,
Director, Detroit Museum of Art.

College Art Association

137 East 57th Street

NEW YORK

Cable Address:
Artisocial

Telephones:
Wickersham 2-0535-0537

July 31, 1933

Mr. Joe Cain
State Training School
Warrick, New York

Dear Mr. Cain:

I want to express to you my gratitude for showing me through the interesting building and grounds of the State School of Warrick, with which you are now connected, and my particular interest in the splendid work which you have undertaken to do there. I was much amazed at the amount of accomplishment which you have in so brief a time brought to your endeavor. The work of the muralist is three-fourths finished before he put his paint in canvas, and you have your plan and your sketches so well in hand, that I feel you may be very confident of the results which you may obtain.

It has occurred to me that the authorities of the State School and you might consent to have the murals shown in New York before they are finally installed in Warrick but before approaching a possible exhibitor, I should very much like to know whether this plan meets with your approval. It would have the advantage of not only bringing your newest work before the public, but the more important feature of bringing the attention of the public to the State School at Warrick. I would feel that it is an excellent move, but not knowing the plan fully I will not take any steps in this direction until I hear from you further.

I am taking this opportunity also of writing Mr. Robert Rosenbluth, expressing my regret that he was not present at the time of my visit, and that consequently I was unable to make his acquaintance. The School of which he is the Head is, it seems to me, an important social experiment, in which many of us are intensely interested.

On behalf of my Association, I want to assure you personally of our interest in your work and to offer you any help that it may be in our power to give.

Sincerely yours,

Henry W. Lueder

director of the N.Y. W.P.A. art project

Committees for the United States

Robert B. Harshe,
Director, Chicago Art Institute.
William M. Milliken,
Director, Cleveland Art Museum.
Homer Saint-Gaudens,
Director, Carnegie Institute.
Francis Henry Taylor,
Director, Worcester Art Museum.
Jonas Lie,
National Academy of Design.
John Sloan,
President, Society of Independent Artists.
Eugene Speicher,
National Academy of Design.
Maurice Sterne,
Director, Maurice Sterne School of Painting.

Committee for Latin America

Roland J. Mc Kinney,
Director, Baltimore Museum of Art.

Committee for Canada

Fred S. Haines,
Director, Art Institute of Toronto.
Director Traveling Exhibitions
Mrs. Audrey Mc Mahon.

THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR
ALAN R. BLACKBURN, JR., EXECUTIVE SECRETARY

11 WEST 53RD STREET
NEW YORK
TELEPHONE: CIRCLE 7-7471
CABLE ADDRESS: MODERNART

November 2, 1933

Mr. Jo Cain
New York State Training School
Warwick, New York

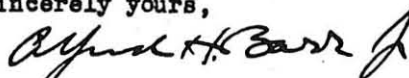
Dear Mr. Cain:

I want to say how sorry I am that I have not been able to come up to Warwick to see your frescoes in the New York State Training School.

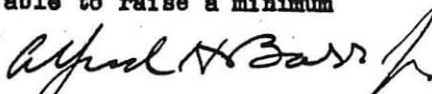
I have looked carefully at the small studies which you sent me. I think they are very interesting.

What you say about the interruption of your work is very disturbing. So far as I know you are doing a unique job which is important both from an artistic and a sociological angle. I realize in these days of reduced budgets how difficult it is for the Training School to support your work. But your work must go on and if you can't obtain state support for the time being I think you should do all in your power to win outside support. Seventy-five dollars a month is a very small amount in proportion to the size of your undertaking. Nevertheless in these times it will not be easy to raise. If you think this letter will help you at all you may show it to anyone you wish.

Very sincerely yours,



P.S. As evidence of faith in your work may I subscribe ten dollars a month for six months on condition that we are able to raise a minimum of sixty dollars a month.



BOARD OF TRUSTEES

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Rockefeller Center
New York

Room 5600
80 Rockefeller Plaza

November 10, 1933

Dear Mr. Cain:

I was very much interested in what you had to say this morning and feel that the work which you outlined to me has real merit.

I spoke with Mr. Keppel of the Carnegie Foundation on the telephone and he said that he would be very glad indeed to talk with you. However, he will be unable to see you until Wednesday of next week because the Foundation is having its annual meetings on Monday and Tuesday. I am enclosing a letter of introduction to him. My suggestion would be that you stop in his office Wednesday morning or call his secretary at that time in order to make an appointment. I shall be very interested to hear of the outcome of your talk with Mr. Keppel.

Very truly,



Mr. Jo. Cain,
c/o Mr. Stanley Lothrop,
49 West 10th Street,
New York City.

Rockefeller Center
New York

Room 5600
80 Rockefeller Plaza

February 21, 1934

Dear Mr. Cain:

I was very glad indeed to get your letter of February 16th and to learn that your work is progressing so satisfactorily. If I should happen to be in the vicinity of Warwick I can assure you that it will be a great pleasure for me to visit the New York State Training School and see your paintings.

With best wishes for your continued success along these lines.

Sincerely,

A handwritten signature in dark ink, appearing to read "Nelson A. Rockefeller". The signature is fluid and cursive, with the first name "Nelson" and last name "Rockefeller" clearly distinguishable.

Mr. Jo Cain,
New York State Training School,
Warwick, New York.

MUMFORD
LEEDSVILLE
AMENIA, NEW YORK

18 July 1934

Dear Mr Cain:

I am glad to know
about your muscles at
Warwick; and if I
have an opportunity to
make about war out of
town next fall I'll
try to run up & see
them.

Faithfully,
Mumford

Rockefeller Center
New York

Room 5600
30 Rockefeller Plaza

July 19, 1934

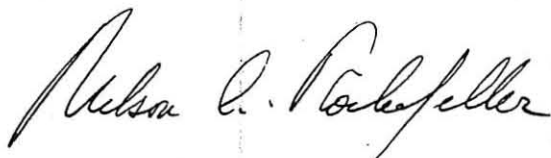
Dear Mr. Cain:

This is to thank you for your letter of July 7th with the enclosed material which I have read with interest. It seems to me that your work is particularly important, because it is "blazing a new trail" leading, we hope to a wider consciousness on the part of the Government as to the correct possibilities in the development of mural paintings for public buildings. The "pump can be primed" by private funds but unless the Government takes hold there will be no future for this work. My feeling is that if after you find the state and local officials do not as yet appreciate the value of this type of work, there is no use in trying to carry on your project at the present time by the means of private support. I do hope that the public fund from one source or another will be made available and that you will be able to continue your work under the proper auspices.

With best wishes for the success of your endeavor.

Sincerely,

Mr. Joseph Cain,
New York State Training School,
Warwick, New York.

A handwritten signature in dark ink, reading "Nelson A. Rockefeller". The signature is written in a cursive, flowing style with a large initial 'N'.

THE NEW SCHOOL
FOR SOCIAL RESEARCH
66 W TWELFTH ST NEW YORK

August 2, 1934

Mr. David Adie
Commissioner of Social Welfare
Albany, New York

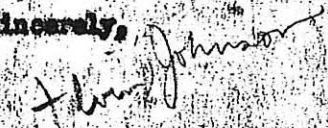
My dear Mr. Adie:

My attention has been called to the danger that the mural work of Mr. Jo Cain in the New York Training School for Boys may be discontinued. I have long been deeply interested in this undertaking, regarding it as another instance of the competence and vision of the Department of Social Welfare that it should offer opportunity for the educational application of the art of mural painting. It seems to me difficult to overstate the effect on morale in any school of a major piece of art work executed under the eyes of the student body. It helps to make up the content of useful tradition on which the character forming function of a school largely depends.

I suppose that no one will deny that Mr. Cain's work is of distinguished quality. Nor can anyone fail to admire the spirit of an artist who works month after month with no financial reward beyond his bread and butter. When he has finished the State will possess a valuable asset which has cost it little or nothing.

It will give me a sense of great relief if you will drop me a line to the effect that my fear that the work may be discontinued is entirely unfounded.

Sincerely,



Director

I am delighted to know that you are attempting such an ambitious project and wish you every success. I am hoping that it may be possible to come out and see it during one of my visits to New York.

Yours faithfully,

August 6, 1934

Robert H. Harsha
Director

Mr. Jo Cain
State School
Rensselaer, N. Y.

Dear Mr. Adie:

Jo Cain, the painter, now at work on murals at the New York State Training School for Boys writes me that the continuation of his project now rests more or less in your hands.

I would like to repeat to you what I have already said to Mr. Rosenbluth, Mr. Sam Lewisoohn, Mr. Nelson Rockefeller, Mr. Edward Warburg and others, that I believe projects such as this to be of great psychological importance in the life of a reform school and that the small amount of money involved could scarcely be better expended by the State.

I think, too, that both Mr. Rosenbluth and Mr. Cain deserve great credit for carrying on this project in the face of considerable indifference and timidity so far as State support is concerned. It now seems only just that the State should meet their faith and courage by giving them support.

Very sincerely yours,

Alfred H. Barr Jr.

David G. Adie, Esq.,
Commissioner of Social Welfare
Albany
New York

L. W. ROBERT, JR.
ASST. SECRETARY
FORBES WATSON
TECHNICAL
DIRECTOR

TREASURY DEPARTMENT
WASHINGTON
PUBLIC WORKS OF ART
PROJECT

September 7, 1934.

Mr. Jo Cain
New York State Training School
Warwick, New York

Dear Mr. Cain:

I appreciate your writing me on September 5th, and regret very much that nothing definite has been done in relation to your project up to date.

I had a letter from Mr. Daniels' office in which one of his secretaries said she had talked over the matter with you, and sincerely hoped that arrangements could be made to continue your worthy project.

I am collecting a lot of data to take to Mr. Goldschmidt who has been heading the white collar relief program, and I shall include your letter, and you may be assured that I will plead your cause.

Good luck, and my kind personal regards.

Cordially,



Edward B. Rowan
Assistant Technical Director

ER:mp

THE WHITE HOUSE
WASHINGTON

October 9, 1934

My dear Mr. Cain:

I have checked up with Mr. Bruce in the Treasury Department and find that he feels the decision rests entirely with the State Board of Social Welfare. There is nothing I know of that I can do here. I am very sorry and wish that I could be of some assistance to you. Perhaps if you get in touch with Mrs. Force at the Whitney Museum, she may be able to help you in some way.

Very sincerely yours,

Wm. Roosevelt

Rockefeller Center
New York

Room 5600
30 Rockefeller Plaza

October 16, 1934

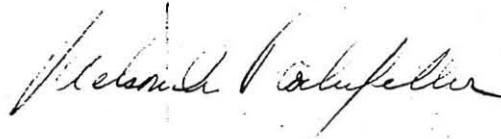
Dear Mr. Cain:

I understand that you are to have a conference in Washington in the near future concerning the work which you have been promoting in connection with the New York State Training School for Boys during the last year and a half. I should like to reaffirm at this time my interest in the fundamental principle which underlies your scheme for the furtherance of mural painting as you outlined it to me last year. This plan, if put into practice, should put the development and appreciation of art on a far broader basis than has hitherto been known in this country. I sincerely hope that your untiring efforts will be successful.

With best wishes.

Sincerely,

Mr. Jo Cain,
c/o Mr. Harold Kihl,
65 West 56th Street,
New York City.



THE WHITE HOUSE
WASHINGTON

January 11, 1935

My dear Mr. Cain:

I referred your letter to me to the Section of Painting and Sculpture in the Treasury Department which has charge of the decorations for public buildings. It has been decided that in general the fairest method of conducting this work will be through competitions in which the artists of the various localities where the work is to be carried on will have an opportunity to compete. In fairness to the competing artists the work will be judged on a basis of the designs and schemes submitted.

Every effort is being made by the Section of Painting and Sculpture to advise the artists in the places where the work is being carried on of the competitions. Mr. Bruce advised me that your letters to Mr. Rowan and himself were answered on December 18th, advising you fully in reference to the situation.

Very sincerely yours,



Rockefeller Center
New York

Room 5600
30 Rockefeller Plaza

February 7, 1938

Dear Mr. Cain:

This is to thank you for your letter of February 4th concerning the murals. I appreciate very much your interest in this work, however, at the present we have made no decision as to the question of decoration for the new building. We will be glad to keep your suggestion in mind and give it serious consideration before any action is taken.

As to the decoration of Time Magazine's and the Associated Press space, of course this is a matter over which we will have no control as it will be handled by them directly.

Very truly,

A handwritten signature in dark ink, reading "Nelson A. Rockefeller". The signature is written in a cursive style with a large, sweeping "N" and "R".

Mr. Jo Cain,
Dalton Schools, Inc.,
108 East 89th Street,
New York City.

YALE UNIVERSITY PRESS
NEW HAVEN CONNECTICUT

FOUNDED IN 1908
WITH THE APPROVAL OF THE PRESIDENT AND
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OPERATING UNDER
THE SUPERVISION AND CONTROL OF A COMMITTEE
OF THE COUNCIL OF YALE UNIVERSITY

*Please address reply to New York Office
386 Fourth Avenue New York City
August 22, 1938*

Jo Cain, Esq.,
Portland, Pennsylvania.

Dear Mr. Cain:

Thank you ever so much for your interesting letter, which was received and acknowledged in my absence over the week-end. I am delighted to know that you and your wife are turning out so much work, and I shall hope to have an opportunity to see these paintings when you return to New York in the autumn.

I greatly appreciate your renewed invitation to drop in for a visit but, unfortunately, that would be impossible this year as I do not expect to be driving your way. However, I hope you will give me a rain check for another year.

I am rather surprised to know that you still plan to do the Dalton mural as, in view of your silence, I assumed that you had dropped the matter as you had failed to receive the necessary cooperation. I am still prepared to give you the promised financial cooperation, provided there is enough interest and enthusiasm on the part of the Dalton School people. The seeming apathy of the Principal has been rather discouraging. Please have a further talk with me about the matter before you begin to work on the mural.

With all good wishes for Mrs. Cain and yourself, and with warm personal regards in which Bert joins me, believe me

Sincerely yours,

ARTHUR H. BROOK

AHB:0-2

HARVARD UNIVERSITY
WILLIAM HAYES FOGG ART MUSEUM
CAMBRIDGE, MASSACHUSETTS

March 10, 1939

Mr. Jo Cain
The Boyer Galleries
69 East 57th Street
New York, New York

Dear Mr. Cain:

Thank you for inviting me to come to see your exhibition
at the Boyer Galleries. When I am in New York next, I shall hope
to have a chance to go to see your pictures.

Please remember me to your wife.

Yours sincerely

A handwritten signature in dark ink, appearing to read "Edward W. Forbes". The signature is fluid and cursive, with the first name "Edward" being more prominent and the last name "Forbes" written in a more compact, stylized manner.

Edward W. Forbes

WHITNEY MUSEUM OF AMERICAN ART

G E R T R U D E V. W H I T N E Y, F O U N D E R

TEN WEST EIGHTH



STREET · NEW YORK

JULIANA FORCE · Director

HERMON MORE · Curator

January 10, 1942

Dr. Willard Beatty,
Director of Education
for the Indian Field Service,
Department of the Interior,
Washington, D. C.

Dear Sir:

I wish to heartily endorse the application of Mr. Jo Cain for the position of Supervisor of Indian Art Education in Mural Painting and Fine Arts, and to state that, in my judgment, Mr. Cain's experience and capacities as an educator and artist fit him admirably for this post.

I am particularly well acquainted with Mr. Cain's successful work as Head of the Art Department of the Dalton Schools and in the Mural Project of the New York State Training School, and believe that his contribution to the position now offered by the Civil Service Commission would be an outstanding one.

May I add that the staff of the Whitney Museum concur in my estimate of Mr. Cain's ability.

Sincerely yours,

Juliana Force

DIRECTOR

JF:AF



164 DUANE STREET

NEW YORK 13, N. Y.

WALKER 5-2600

PUBLISHED BY THE NEWSPAPER PM INC.

March 1, 1946

Dear Jo:

Your letter and the circular are very attractive an invitation. I have been having to turn down almost all requests that I have been receiving to lecture and teach, because I have quite a few writing chores to do. But this one has not only the merit of coming from you, but also it opens the pleasant prospect of what seems an ideal summer spot.

Let me say frankly that I would be interested if Kingston, or any place near it, contained a house which I could rent and in which I could spend the summer with my family. We have been looking for a house on Long Island. But so far without success. Do you suppose any of the college people who know about these things could tell me the chances? I will have four of my children with me--two of the girls (aged 13 and 7) and my two very recent sons (aged 2 $\frac{1}{2}$ and just a few months). Also my wife and a maid. Do you think I could get a place for July and August at least, which would be big enough for this menage? If it could be between the college and the shore--as close to the latter as possible--it might do much to solve the summer problem for us. In that case I would be interested, either in giving a few lectures at the college or even a seminar of several weeks. But if we are to spend the summer here, I am afraid it would be impossible for me to get away from the family, except perhaps for a single talk.

I hate to put you to this trouble, but it would be very helpful. And one of the things I had in mind, if we could swing it, was the advantage of having my two girls near an art class like yours. They have both shown considerable interest in painting, and it might be great fun for them and not too much bother for you.

Let me know how you feel about all this, and what you can find out.

As ever,

Max

Max Lerner

Media Clippings

BRIGHT COLOR AND FLAT PATTERN IN THE WORK OF JO CAIN

WITH a fresh sort of primitivism in a very high key, Jo Cain's paintings enliven the walls at the Boyer Galleries. The canvases of rural and urban subjects are divided into clearly outlined, geometrical areas of flat, bright color built up into interestingly diversified patterns. It has been observed that he has learned a great deal from the children whom he teaches. Indeed, he is able to combine a naïve spontaneity with sound technique in the creation of pictures which can be enjoyed for their purely visual schemes and have, in addition, the interest of strongly felt subject matter.

In a quiet different manner are the early drawings from his Parisian student days. Really fine in line and sensitive in a feeling for the texture of landscapes, they show that his present style is a conscious limitation of his expression and give promise of a varied future.

D. B.

Reformatory

A "pioneer" art undertaking is that of Jo Cain who has conceived the plan of covering 20,000 square feet of wall space with murals at the New York Training School, a boys' reformatory at Warwick. This correctional institution is not an old fashioned reformatory but a modern experiment in human behavior. Cain's murals although really a one-man project, are in line with the principles of the school, being designed to educate as well as interest the inmates. Nothing approximating it has ever been done in a state institution.

The painting of these murals is perhaps the largest work ever attempted in this country. An idea of their size may be obtained from the fact that the paintings when completed would cover a strip of canvas two feet wide and almost two miles long—a lot of canvas and a lot of pigment. It compares in size with the Rivera commission in Mexico and in spirit with some of the Renaissance projects for churches in that it has an important educational purpose as well as the architectural design and decoration of wall space.

To date, Cain has completed two sets of the murals—one for the entrance hall of the administration building, showing the work of the school; the other for the foyer of the school building, showing the various occupations of the boys. At present he is designing the third set which is intended for the living rooms of the dormitories. Each of these sixteen rooms will have four 15 by 20 foot murals. The subject of the complete set will be "The Progress of Man in All Activities." There will be two main divisions, "Mind," or the mental and spiritual, and "Matter," the physical. "Mind" will contain murals of education, the arts, religion, government and social work. "Matter" will comprise science, invention, discovery, engineering, sports, agriculture, transportation, industry and war.

Already the murals have had a beneficial influence. "These boys," writes Cain, "most of them far below average intelligence, readily enjoy pictures. I know of no boy among the 300 at the school who is not interested in them. As rewards for good behavior they are allowed the privilege of visiting the studio."

Cain is handling all his subjects in a simple, direct style which he hopes "will awaken in the boys a social consciousness and an awareness of the importance of human aspirations through the manifold material means that lead toward ultimate spiritual achievements. Speaking generally, the boys worship no gods, respect no idols. They do not respond to hero worship as do normal boys; nor do they respect leaders nor greatness in man. Through these murals a feeling for such achievement might be awakened."

The artist planned all those things with no definite assurance of completing his plans. The state does not appropriate funds for murals or paintings and the money to pay for these must be obtained by doing other work. While the New York Training School is an experiment and is sufficiently plastic to allow for new ideas and takes cognizance of mural painting as one of these, it still comes under the official stamp and must explain the material worth of its theories to a department of standards and measures. His monetary resources now exhausted, Cain is trying to get his project backed by the government or by a private individual. It is his hope to raise enough funds to keep the work going for another year and to create sufficient interest in the undertaking that other artists may be engaged to help finish the task.

Impressive Ceremonies Marked Dedication of State School

Warm October suns, beamed down on the assemblage that gathered, Sunday afternoon at the New York State Training School for Boys, for the formal dedication of the \$2,225,000 plant that the state of New York has erected to help problem boys. The occasion was one of simplicity and solemnity. Each car as it came thru was welcomed by Mr. Collins vocational director and a boy was detailed to escort guests over the plant if desired ending up at the main administration building and clinic. The lads chosen did their assignment up brown and enjoyed the privilege.

In the buildings of Tudor design, bricks and with tiled roofs, were hosts of things to capture ones attention. The medical offices, the infirmary, all equipped with modern appliances were all that they should be. In the administration building the miniature relief map of the 700 acre tract with the buildings, etc was the focus of attention as one entered, but the mural paintings, of Jo Cain the New York

artist, soon wiped out all other features of the exhibit, from wood work to mechanics and drawings.

Mr. Cain has caught the spirit of the purpose of the school, the lifting of the youth of less fortunate circumstances out of dire poverty and unending crime into fields of prosperity and healthful endeavor backed and stabilized by religious training. In other words, giving them the right to live. The old time cruel incarceration wiped out all individuality, hope and knowledge.

MURALS TO SURVEY THE WORKS OF MAN

Two Sets Completed, Jo Cain
Begins Third of Series for
Boys' Training School.

PROJECT IS VAST IN SCOPE

Calls for 64 Large Paintings in
Illustration of Significant
Human Achievements.

Having finished two sets in the ambitious mural series undertaken a year or more ago in the New York State Training School for Boys at Warwick, N. Y., the artist, Jo Cain, reports that he will begin this week on a fresh division of the work, sketches for which have already been prepared. Mr. Cain says that because of the vastness of the undertaking he does not expect, himself, to carry the project to completion. Instead he will design the entire series, paint some of the murals, and leave the remainder to be carried out by other artists.

When completed, he reports, there are to be sixty-four 15 by 20 foot paintings on the walls of this institution. The comprehensive subject is "The Progress of Man in All Activities." This is divided into two groups: "Mind," pertaining to mental and spiritual pursuits, and "Matter," which concerns the realm of the "physical." The first of these groups will embrace education, religion, government, social or humanitarian work, finance and, of course, the arts—painting, sculpture, music, literature, architecture, decoration, the theatre and the dance. Murals coming in the second classification will exemplify science and invention, engineering, sports, agriculture, transportation, warfare, industry and labor.

Commenting on the general plan to be followed, Mr. Cain observes: "In the pictures will be shown the greatest achievements of man, the significant points of his advance or movement in every field of activity. They will not stress any religious or political point of view but will be concerned only with making clear to the delinquent boys the beauty and greatness of man's highest work."



Photograph showing Jo Cain, creator of a huge mural project at the New York State Training School for Boys, Warwick, N.Y., explaining one of the studies to a group of delinquent boys in his studio. Mr. Cain's "visual education" includes 20,000 square feet of murals: a set for each of the thirty buildings of this modern institution.

Photo by Rotan.

Photograph showing Jo Cain, creator of a huge mural project at the New York State Training School for Boys, Warwick, N.Y., explaining one of the studies to a group of delinquent boys in his studio. Mr. Cain's "visual education" includes 20,000 square feet of murals: a set for each of the thirty buildings of this modern institution.

Photo by Rotan.

Page 4

The STATE SCHOOL NEWS

HELP WANTED - MALE

Is there any boy would like to learn how to paint murals under the able instruction of Mr. Cain? If so please apply for this position by writing to Mr. Cain or Mr. Schroedel at once.

"WELL, BOYS"

by Neil McCafferty

Mr. Cain is going to use the boys as models again. The boys will cooperate as they did in the past. Mr. Cain received a letter from Mrs. Roosevelt's secretary endorsing the murals. Through the kindness of Father McGuinn, he received a book from the Boston College Library describing their stained glass windows which are similar to the murals here, in that way I mean they show some of the great works of mankind. There was an article in the Literary Digest of July 28th which reproduced two photographs of Mr. Cain and a group of boys which included Durrick, Bryant, Seabrooks, Bowes, Brook, Johnson, Way, Zubriski and Ford.

Toughest Kid at Reform School Becomes Saint to Pose for \$30 a Month Artist Doing Murals

**Bearded Jo Cain Tints Walls
in Place of House Painter
Originally Suggested.**

By **EARL SPARLING**,
World-Telegram Staff Writer.

WARWICK N. Y., June 16.—For a year now an artist has been laboring obscurely here at \$30 a month on the most ambitious mural project in American history.

The artist is Jo Cain, who wears a full beard and works twelve hours a day. He already has completed the murals for two buildings of the recently dedicated New York State Training School for Boys. The entire project, as he plans it, will eventually cover some twenty buildings and some 20,000 square feet of wall space.

Rockefellers Interested.

Mrs. Franklin D. Roosevelt inspected the completed murals several weeks ago. The Rockefellers have evidenced a growing interest. Both the College Art Assn. and the Museum of Modern Art have bolstered the artist.

"It all began quite strangely," Mr. Cain explained today, wiping his hands on a pair of paint-stained overalls and coming down from his scaffolding to smoke a cigaret. "Because of limited funds these buildings had to be finished with white walls. No decorations of any kind. The effect was most depressive. And that effect was especially bad because it weighed chiefly upon the boys who are sent here for training."

Took the Lowest Wage.

"Well, everyone sensed that something was needed. So they got in touch with a New York architect. They thought he would be able to find them some sort of a house-painter who could tint up the walls a trifle. He happened to be a friend of mine. I met him one day last year on the street in New York. He asked me why couldn't I come up here and take a stab at filling the walls with murals. I got excited about the thing. And here I am. They offered me the choice of three different wages. Since it was that kind of a thing I took the lowest wage they had, \$30 a month."

The artist started work on the project last June. The State appropriated \$1,500 for expenses up to December. Since that time expenses have come out of \$1,000 contributed



Jo Cain.

by persons who had learned of the work.

Art's Influence on the Young.

"What excited me is the importance of the work," Mr. Cain said today. "This is the first chance anyone has had to prove that art can have a useful influence upon the young, even upon very unresponsive young minds. In my year of work I've proved it."

He went on to tell of some of his experiences with the 150 boys in the Training School.

"I'm thinking of one kid," mused the artist. "Whew, but he's tough. He came here with a string of robberies behind him. He became a little saint so he could pose for me. He posed in a sweater. Art got him some way. It got him so that he even played the Madonna in a school pageant last Christmas. Imagine it."

"Then he was paroled. He was out six months and was sent back for another robbery. He came and got his sweater back, and asked if he could help me some more."

Bad Boy Is Charmed.

Guards in charge of the boys reward them for good behavior by letting them go look at the murals already completed, and the collection of prints and photographs of famous

**His Theory Is That Art Can
Lull the Criminal Where
Bare Jail Exasperates.**

paintings which the artist has set up in one room. One of the worst boys in the institution devoted a whole afternoon to looking at prints of old masters and then begged to be allowed to help any way he could in painting the murals. He was paroled a few months later. And a few months after that he killed a man and died in the electric chair in Arizona.

"Art touched him some way," asserted Mr. Cain. "If I had had longer to get him interested he might not have had to die."

Training School Slang.

The artist has picked up a lot of Training School slang during his year of work.

"Gifts from home are known as boodle. Each boy has some pardner he shares his boodle with. Matches are always split into two or three splints to go farther. Cigaret butts are known as drops or dropos. A very short butt is a lipo. The boys who have been in and out of such institutions over a period of years refer to their parents as apers. They call fish sea chicken, and their phrase for a boy with a large head and small feet is heads all mighty, feels all glory."

Exploration Scenes.

The artist threw his cigaret away and continued:—

"I want to spend another year here. I won't be able to finish more than one or two more buildings, but I can sketch the whole project for someone else to finish whenever the State has the money. The frescoes in the School Building show a boy pictorially what a man can do in the world—exploring, steel construction, the growing of things out of the ground. My theory is that murals can both interest and educate these boys. I find they really do enjoy pictures. I'm starting off on the cottages, the rooming quarters, next."

"There are sixteen of them. Each living room has a sixteen and fifteen-foot white space. I shall try in those spaces to show and get them interested in the progress of mankind—science, invention, discovery, music, literature, the theatre. I'm having a grand time on my \$30 a month."

NEW MURAL DESIGNS AND THEIR MESSAGE

By CARLYLE BURROWS

Several Projects Recently Completed

A decorative feature of the new Bronx County Courthouse which is attracting much popular interest is a series of four historical paintings by J. Monroe Hewlett on the walls of the Veterans' Memorial Hall—a large rectangular room at the center of the building dedicated to the men who took part in the country's wars. These mural decorations, despite their sedate tone and rigid formality, command at once and hold with interest the visitors' attention.

The paintings, which are on canvas measuring uniformly thirty-seven by fifteen feet, deal with leading events in the early history of Bronx County. One depicts the settlement in 1639 of Jonas Bronck, who gave his name to the region. The establishment, in 1684, of the county court in the town of Westchester, is shown in another panel. A third deals with the defeat of the British at Pell's Point in 1776, while the reception of General Washington at the Van Cortlandt mansion, during the final days of the British occupation, is represented in the last scene in the pictorial chronology.

The incidents depicted are presented in a formalized decorative style, the masses broadly simplified and the whole scheme in each instance well harmonized in color. The general effect is subdued, kept in place against the wall by use of predominant flow tones of green, gray and brown. A mat finish has been supplied which gives further softness to the colors, while enhancing the formal tone of the subjects are panels at the top of each composition containing legends descriptive of the events portrayed.

Application of strict rules governing the vitality and importance of mural painting today, would no doubt assign to these works a relatively minor decorative significance. The onlooker is not confronted, it is true, by an overpowering synthesis of the major issues before the world. No social message is presented so as to influence deep contemplation of our current manners, morals or ways of thinking. The aim of the artist here involves a more literary problem, a problem of pictorial narration requiring the illustration of specified themes. But it is decorative illustration worked out with a high degree of intelligence and technical skill that Mr. Hewlett and his associate, Charles Gulbrandson, have painted.

The paintings, moreover, seem to "belong to" their environment. In the well simplified, classically designed interior, they are viewed through rows of marble columns paralleling the length of the hall. There, where all is stately and formal, a similarly dignified note in decoration is appropriate, and this the murals supply.

A Large Mural Scheme Under Way

With what success Jo Cain is carrying on his mural project at the New York State Training School for Boys, at Warwick, N. Y., may be only suggested from the nature of the photographs which he has supplied us. It is, at any rate, an ambitious work he is carrying on. Thirteen mural paintings have, it seems, been completed during the last year, these covering an area of 700 square feet. One a series of decorations for the administration building at the school depicts the work at the institution, a school for delinquent boys. This shows how it receives boys "from the city streets, studies their difficulties, trains them and sends them back to the outside world, under friendly supervision." A second set, which has already been started, relates to "varied activities of boys, including sports, trades and occupations."

Completed sections of the decorations, as shown in the photographs,

strike one as being especially vigorous in execution. The subjects themselves are of wide-ranging interest, from aviation to hunting and Western life. Others depict manual labor, building construction, etc. These subjects Mr. Cain handles in a simple direct style, in a sequence of connected but not necessarily closely related episodes. Mr. Cain expressed one of the important results which it is expected will grow out of his work, when he said in a recent radio talk: "These subjects we hope will awaken here a social consciousness of the importance of human aspirations obtainable through manifold material means. Generally speaking the boys do not respond to hero worship as do normal boys. Through these murals it is hoped to create a feeling for such achievement as might be awakened in them."

Western Life (Detail)



From the mural by Jo Cain, in the New York Training School for Boys

Several other series of murals for different buildings, including a hospital, a theater and dormitories, belong as yet to the future part of the plan. Mrs. Franklin D. Roosevelt, during a visit to the school was interested in the mural scheme and its purpose as an educational factor, and with her aid and the co-operation of others, the work is expected to proceed further. It is an interesting project, much of which yet remains to be fulfilled.

(article continues
with other artists)

Inspiring Murals for a Reform School

*New York State Training School for Boys at Warwick Commissions Jo Cain to Adorn Its Walls
With Pictures Exemplifying the Value of Useful Citizenship*

A FEW days ago a band of Shakespearean players motored some fifty miles from the crowded island of Manhattan to a beautiful country spot near Warwick, New York, to present "The Taming of the Shrew" before a group of 350 delinquent youths at the New York State Training School for Boys. Most of these youngsters never had seen a dramatic play. Their theatrical education and enjoyment had been limited to the cheapest movies and the most degrading burlesque and carnival shows.

The superintendent of the institution arrived at the theater prepared for trouble. He and his staff and the week-end visitors were agreeably surprised. Not a catcall was sounded. The efforts of the actors were received either with rapt attention, or murmurs of enthusiasm. At the end the applause was sustained. Its spontaneity was evidenced by the crescendo of whistling which drowned out the more polite demonstrations of the handclappers.

New Departure

Shakespeare had sold himself to the former street-urchins.

Theatrical entertainments such as this are a regular feature of the social life at this reformatory—if this word with its evil connotations can be used to describe this modern experimental training-school—but perhaps a more unusual cultural feature of the institution is the plan of mural decorations being carried out under the direction of Jo Cain, New York painter.

This is the first reform school in the United States to commission an artist to adorn its walls with pictures intended to inspire its inmates with ideas of the dig-

nity of labor and the value of useful citizenship.

When the school-buildings were being constructed a year or so ago Robert Rosenbluth, superintendent, conceived the idea of avoiding some of the uniformity of institutionalism not only by having the various rooms painted in different colors, but by decorating the thousands of feet of otherwise empty wall-space with colorful murals appropriate to the spirit of the school. He commissioned Cain to do the job.

The result is a series of murals for the entrance hall of the school-building and a set of panels for the administration hall. For the three walls facing the doorway of the academic building a striking series of paintings has been prepared—in oil, on canvas—depicting the varied occupations into which the boys are likely to enter when they return to the city in search of legitimate employment.

Radiating to right and left from a central dynamo, which symbolizes power-driven civilization, young workers are shown repairing a telephone line, riveting a girder, securing a steamship to a dock, dumping a hod of coal, mining ore, surveying a strip of land, running a train, sawing down a tree, tilling the soil, flying an airplane, constructing a building, painting a house, driving a horse, exploring a jungle, playing in a jazz-band, hunting a microbe through a microscope.

True, probably no boy who will leave this institution will develop for years into a Pasteur, Lindbergh, or Livingstone, but the inspiration to ambition is there—and it hardly can fail entirely of effect.

The panels for the administration building portray the work the institution aims to accomplish in taking boys from the city streets, diagnosing their individual problems, arousing in them a desire to engage in useful work and giving them—through training—some capacity for it, and sending them back into the outside world under friendly and scientific supervision.

In these paintings, designed more for the perusal of visitors than for the boys, the artist has injected notes of symbolism

which are largely absent from the murals designed for the boys' school-building, and those planned for their cottages, vocational classrooms, dining-halls, recreation rooms, library, and hospital.

This little hospital, by the way, is up to the minute in every respect. It is conducted under the direction of the New York Medical Center. The operating room is equipped for every emergency and the ward is cheerful and not overcrowded with beds. It will be even more cheerful, it is hoped, when Cain completes the murals he has planned for its walls.

"These walls," Cain says, "which in most hospitals are left cold and white, will warm to an interesting village of boys at work—doing a variety of things that will provide continual interest for sick but ordinarily lively youngsters."

The boys at the Warwick school live in "cottages." Those whose behavior is considered praiseworthy by the cottage "masters" are assigned to individual rooms. The remainder, who are in the majority, share a dormitory. Meals are taken in each cottage dining-room. It is planned to decorate these rooms which are used in common with murals showing the progress of man in all his industrial and cultural activities: science, invention and discovery, education, the major arts of painting, sculpture, music and literature, the minor arts including the dance, the theater, architecture and decoration, engineering, religion, government, social work, sports, agriculture, transportation, finance, industry, and labor.

Religious paintings will adorn the walls of the chapel and pictures of the institution's founders and leaders will hang in the administrative board-room.

The boys at the school range in age from twelve to sixteen. They are sent there by judges in the juvenile courts after they have been brought in for offenses ranging from truancy to what is known as murder when committed by persons over the age of sixteen. Under that age it is classed in New York State as a form of delinquency. The Warwick school has a wonderful opportunity to remold these maladjusted youths into useful citizens. Perhaps the artistic surroundings which are being created for them will play as important a part in this development as the educational, recreational, and social aspects of the regular school program.



Howard Lester photo

Jo Cain



Photograph by Rotan

Jo Cain showing group of boys his power-house mural. Note expression of Negro boy on top, and white boy at bottom of ladder

Jo Cain's Murals Inspire Youth at State Training School

N. Y. TELEGRAM - 1934



one of the murals being executed by Jo Cain for the Training School for Boys at Warwick, N. Y. eventually cover some twenty buildings and about of wall space. The paintings are designed with the

idea that art may have a useful influence on young minds, interesting them in science, invention, discovery, music, literature and the theater.

August, 1934

THE NEW YORK SUN.

THURSDAY, JUNE 21, 1934

relative

taking is that of Jo the plan of covering all space with murals in the School, a boys' re- This correctional in- fashioned reformatory t in human behavior. really a one-man pro- the principles of the o educate as well as nothing approximating in a state institution. murals is perhaps the pted in this country. ay be obtained from ings when completed canvas two feet wide ong—a lot of canvas

It compares in size ssion in Mexico and the Renaissance pro- it has an important well as the architec- tion of wall space.

Completed two sets of the trance hall of the ad- showing the work of the foyer of the school various occupations of e is designing the third the living rooms of the hese sixteen rooms will t murals. The subject if be "The Progress of ." There will be two " or the mental and the physical. "Mind" ducation, the arts, relig- social work. "Matter" nvention, discovery, en- culture, transportation.

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MURALS TO AID REFORM WORK

Two Miles of Them Being Painted at Warwick.

IN STATE TRAINING SCHOOL

Unique Project Meets With Favor Among Inmates.

A new idea in reform for delin- quent boys is being developed at the New York State Training School for Boys at Warwick, N. Y., where Jo Cain is working on the largest mural project ever attempt- ed in the United States. In all, the paintings will cover more than twenty thousand square feet of space, each designed to educate the youthful inmates of the re- formatory and to change their anti-social ideas by showing them the great work of man in every field. On a recent visit to the school, Mrs. Franklin D. Roosevelt expressed her interest in the project.

The work was started a year ago by Mr. Cain with the cooperation of Robert Rosenbluth, active head of the institution. Thirteen of the murals are completed so far, cover- ing a space of about seven hundred square feet. At the beginning, the artist received his materials and a small amount of money for his liv- ing expenses from the State. In November, 1933, the work was sus- pended temporarily for lack of

funds, but gifts from five individu- als and philanthropic organizations at that time aided Mr. Cain to con- tinue his work until now.

The New York Training School for Boys which handles 300 of the delinquent boys of New York city between the ages of twelve and six- teen years, is a model reformatory. It comprises thirty new buildings including a school, hospital, theater and gymnasium, sixteen dormitory buildings, a chapel and various staff buildings, all of which are to be decorated.

Putting It Another Way.

If all the proposed murals were placed together they would make a strip two feet wide and more than two miles long, which gives an idea of the size of the project.

According to Mr. Cain, the pic- tures must educate as well as in- terest and entertain the boys. Many of them are far below average in- telligence, but all enjoy looking at pictures.

The work as planned will deco- rate the thirty new buildings of the institution. The first set of murals, designed for the administration building, illustrates the work of the institution; how it takes the boys from the city streets, diagnoses their difficulties, trains them and sends them back to the world under friendly supervision. This set, which is among the completed work, com- prises about five hundred square feet of painting.

Work is now under way on the murals for the school building. These will be done in a very mod- ern style and will set forth the theories of education by various activities and occupations.

Machinery Brought to the Fore.

The third set of murals will beau- tify the walls of the sixteen cottages in which the boys are housed at the school. These will show the pro- gress of man in many activities, in- cluding science, invention, educa- tion, the arts, engineering, religion,

government, sports, agriculture, transportation, industry and labor, finance and many other pursuits.

Designs of machinery and power are being planned for the building where are taught the trades, and other mural sets will decorate the hospital walls, the chapel walls and the interiors of staff buildings.

The boys themselves have reacted most encouragingly toward the mural work, according to Mr. Cain. They help by posing for some of the groups and are rewarded for good behavior by being permitted

MURALS TO SURVEY THE WORKS OF MAN

Two Sets Completed, Jo Cain Begins Third of Series for Boys' Training School.

PROJECT IS VAST IN SCOPE

Calls for 64 Large Paintings in Illustration of Significant Human Achievements.

Having finished two sets in the ambitious mural series undertaken a year or more ago in the New York State Training School for Boys at Warwick, N. Y., the artist, Jo Cain, reports that he will begin this week on a fresh division of the work, sketches for which have al- ready been prepared. Mr. Cain says that because of the vastness of the undertaking he does not expect, himself, to carry the project to completion. Instead he will design the entire series, paint some of the murals, and leave the remainder to be carried out by other artists.

When completed, he reports, there are to be sixty-four 15 by 20 foot paintings on the walls of this insti- tution. The comprehensive subject is "The Progress of Man in All Ac- tivities." This is divided into two groups: "Mind," pertaining to men- tal and spiritual pursuits, and "Matter," which concerns the realm of the "physical." The first of these groups will embrace educa- tion, religion, government, social or humanitarian work, finance and, of course, the arts—painting, sculp- ture, music, literature, architecture, decoration, the theatre and the dance. Murals coming in the sec- ond classification will exemplify sci- ence and invention, engineering, sports, agriculture, transportation, warfare, industry and labor.

Commenting on the general plan to be followed, Mr. Cain observes: "In the pictures will be shown the greatest achievements of man, the significant points of his advance or movement in every field of activity. They will not stress any religious or political point of view but will be concerned only with making clear to the delinquent boys the beauty and greatness of man's highest work."

THE NEW YORK TIMES, MONDAY, JULY 10, 1934

to visit the studio. Two of the worst boys in the institution have volunteered to help the artist and they make minute inquiries about every detail of the paintings.

Nothing approximating the under- taking has ever been done in a State institution. There are numer- ous handicaps to be overcome in carrying out the project since funds for the decorations have not been appropriated by the State, and those interested are trying to ob- tain Federal or State aid to finish the work.

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The work was started a year ago by Mr. Cain with the cooperation of Robert Rosenbluth, active head of the institution. Thirteen of the murals are completed so far, covering a space of about seven hundred square feet. At the beginning, the artist received his materials and a small amount of money for his living expenses from the State. In November, 1933, the work was suspended temporarily for lack of

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According to Mr. Cain, the pictures must educate as well as interest and entertain the boys. Many of them are far below average intelligence, but all enjoy looking at pictures.

The work as planned will decorate the thirty new buildings of the institution. The first set of murals, designed for the administration building, illustrates the work of the institution; how it takes the boys from the city streets, diagnoses their difficulties, trains them and sends them back to the world under friendly supervision. This set, which is among the completed work, comprises about five hundred square feet of painting.

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government, sports, agriculture, transportation, industry and labor, finance and many other pursuits.

Designs of machinery and power are being planned for the building where are taught the trades, and other mural sets will decorate the hospital walls, the chapel walls and the interiors of staff buildings.

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Nothing approximating the undertaking has ever been done in a State institution. There are numerous handicaps to be overcome in carrying out the project since funds for the decorations have not been appropriated by the State, and those interested are trying to obtain Federal or State aid to finish the work.

pose as well as the architectural decoration of wall space.

He has completed two sets of the entrance hall of the building, showing the work of other for the foyer of the school and the various occupations of present he is designing the third ended for the living rooms of the Each of these sixteen rooms will by 20 foot murals. The subject set will be "The Progress of Activities." There will be two, "Mind," or the mental and "Matter," the physical. "Mind" murals of education, the arts, religion and social work. "Matter" science, invention, discovery, arts, agriculture, transportation, war."

These boys have had a beneficial effect on these boys," writes Cain, "most low average intelligence, readily

I know of no boy among the school who is not interested in them. Their good behavior they are all the result of visiting the studio." Cain is planning all his subjects in a simple, direct way which he hopes "will awaken in the boys a new consciousness and an awareness of the importance of human aspirations. The material means that lead to spiritual achievements. Speak to the boys worship, no gods, religion."

They do not respond to heroism in normal boys; nor do they respond to greatness in man. Through the study of such achievement they are inspired."

He has planned all those things with no chance of completing his plans. He has not appropriate funds for murals and he has no money to pay for these murals by doing other work. While

The Training School is an experimentally plastic to allow for the taking cognizance of mural painting, these, it still comes under the school and must explain the material involved to a department of standards. His monetary resources

Mr. Cain is trying to get his project approved by the government or by a private patron. It is his hope to raise enough money to go on for another year. Sufficient interest in the undertaking artists may be engaged to task.

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MUSIC HATH POWER

AND so apparently has painting. At any rate mural painter Jo Cain seems to think so. At the New York State Training School for Boys at Warwick, New York, which handles 300 odd delinquent boys between the ages of twelve and sixteen, Mr. Cain is engaged in the painting of 20,000 sq. ft. of murals which he hopes will educate, interest, and entertain the boys.

His task is not made any easier by the fact that many of his audience are of below average intelligence. This effort to correct anti-social tendencies through the fine arts will be watched with great interest.

Already, according to the painter, the work is well advanced. Such interest has been displayed by some of the worst boys that visits to the studio are now the reward of good behavior. Posing for various figures, and even helping the artist himself are other activities undertaken entirely voluntarily. Some difficulty is being met with in obtaining funds for this work although Mr. Cain is so wrapped up in the social implications of his job that he accepts only living expenses and the cost of his materials. At the present time this small outlay is being met by private subscription.

AUGUST · 1934 · THE · ARCHITECTURAL · FORUM

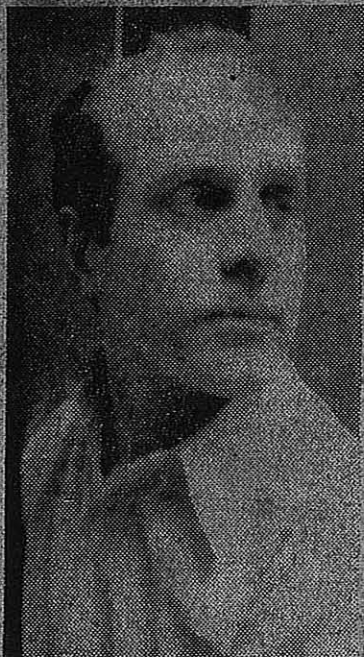
THE

M O F E V E N T S

Painters Society

YORK POST, SATURDAY, FEBRUARY 9, 1935

Exhibits today



JO CAIN, New Orleans artist noted for his modern interpretations of scenes here and throughout the state, will open an exhibit of his work at New York today. Among Orleanians, or persons who lived here formerly, who have been invited to the opening, are Mrs. Winnifred Kittredge Nonidez, head of the Southern Women's Democratic association; Mr. and Mrs. Carl Cramer, she the former Betty Black; Maud Kemper Riley; Jo Dey, executive secretary of the United States Golf association; and Joseph Pierst, former president of Feurst and Kramer and now proprietor of the Sazarak restaurant in New York.

Jo Cain's Work Shown

Recent paintings by Jo Cain are to be seen at the Boyer Galleries. Mr. Cain has been much concerned with progressive art education, an interest which is reflected in his work. In landscape and genre subjects he throws the main emphasis on a vivid color mosaic which bears the main decorative as well as expressive values. In fact, his work might be called a kind of decorative expressionism.

This free color manipulation is carried out in a wide range that shows its possibilities as well as its limitations. Particularly when the color is blocked out in too simple a fashion, as in "Union Square," there is a readily apparent loss in drawing. Even the arbitrary harmony must have its sense of reality. Mr. Cain shows an appreciation of that necessity in canvases that brings out the continuity and deeper coherence of experience, notably "Pitching Oats," "Milgrim's Dress-making Department" and "Rich Fields."

Collectors of American Art—The third and best exhibition by the Collectors of American Art, with which this organization rounds out its first year, is being held at 5 East Fifty-seventh Street, until May 6, when the drawing and allotment of paintings and prints to members will take place. Among the artists represented by small oils are Lucille Blanch, Stephen Etnier, Federico Castillon, Sidney Laufman, Laszlo de Nagy, Robert Philipp, Hobson Pittman, Jo Cain, Edna Reindel and Theodore Czebotar. Among the water-colorists with papers on view are Herman Trunk and Mary Coles; and there are lithographs by Reginald Marsh and Stow Wengenroth. The subject matter ranges from the American scene to surrealism. Membership is available to the public during April at \$5. Admission to the exhibition is, of course, free.

Giant Murals By Orleanian

Jo Cain, formerly of New Orleans, is working on the largest mural project ever attempted in the United States, at the New York State Training School for Boys at Warwick, N. Y., according to an article in the New York Sun. The proposed murals, placed together, would form a strip two feet wide and two miles long.

The project, which will include twenty thousand square feet of paintings, is designed to educate

Shown ge Exhibit

s' Society is which is en- and retrospec- Central, Gal- foreword the of American traditions are rious names mt, John La- ox among its erest in mural g concep- decorations Robinson for nt Store in re not only on the prob- out a brilliant commented Present in- painters have e work of flux of Mexi- ned panel of 'Dancing Fig- s big panel, uche's hand- glass; Lucia rescoes; Ken- ons of murals; detail of an ts formalized es, or the de- Festival," by

work de- are Jacob Dunbar Beck, i Purves Jr., French, Brin- n. ndiana mural is an imagina- of phases of an immense the frenzied of the Whit- too crowded, tions of dis- coherency or art Curry's school also detail and

e galleries of ou could be cold, empty east, keep its i do you no

THE NEW YORK TIMES, SUNDAY, APRIL 10, 1938.

Another group display is

at the Arthur T. Newton Gallery, de- voted to paintings and studies of Southern life and landscapes. This brings together such artists as Jo Cain, whose studies of trees are rugged and rich in color; Anne Goldthwaite, who shows sketchy scenes of Negro

of rampant ver- a young Ameri- will be seen in ow at the Boyer h 13 to April 1. designed electric

PWA Art for Warwick Expected Result from Visit of Mrs. Roosevelt

By MILDRED PARKER

WARWICK—Departing from the New York State Training School for Boys by way of the unfinished Wisner road enroute to Warwick in a cloud of dust so thick the car in which she rode was not visible fifteen feet away, Mrs. Franklin D. Roosevelt left behind her yesterday high hopes among both staff and inmates for material results and further pleasure to come from her visit.

To Superintendent Robert Rosenbluth Mrs. Roosevelt promised to try to obtain for his school some mural decorations made under PWA auspices when she returned to Washington; and to boys in the carpentry division she announced she would receive a few of the most skillful at Hyde Park late this Summer "when my husband is there," for a picnic and visit to the ValKill furniture shop maintained by herself and Miss Nancy Cooke, who was with her yesterday.

"But," she warned Mr. Rosenbluth, "you've got to choose boys you can trust—boys who will behave themselves."

Admires School Art

Both offers were made on the spur of the moment as the First Lady rushed through the institution in a futile effort to maintain a schedule that called for her departure from the school at 3:30 o'clock. The trip to her own furniture shop was suggested as she examined bedroom cabinets the boys had made. Her offer of murals originated in admiration of the work done in the art shop under direction of Jo Kane, with whom she chatted sometime about the recent exhibit of government-financed art work in Washington. There she mentioned that it was one of her aims to get the government to recognize art decoration as an integral part of every building.

"I want to try to get them to allot one percent of every building appropriation for decoration," she said. For one thing, she explained, it would serve to "keep a certain number of artists busy all the time."

Mr. Rosenbluth, crowding forward through the small group that made the tour, reminded her, "If you can get that through, remember that we have an application in for some of that money."

Training School To Get Murals

A new set of sixty-four murals, each fifteen by twenty feet are being designed for the New York State Training School for Boys here by Jo Kane, it was announced Sunday. Four of the pictures, representing, "The Progress of Man in All Activities," will be placed in each dormitory. The paintings will not attempt to stress any religious or political point of view, but will merely delineate man-made improvements at an education for the delinquent boys.

SATURDAY, MARCH 18, 1939

Studies for the Murals

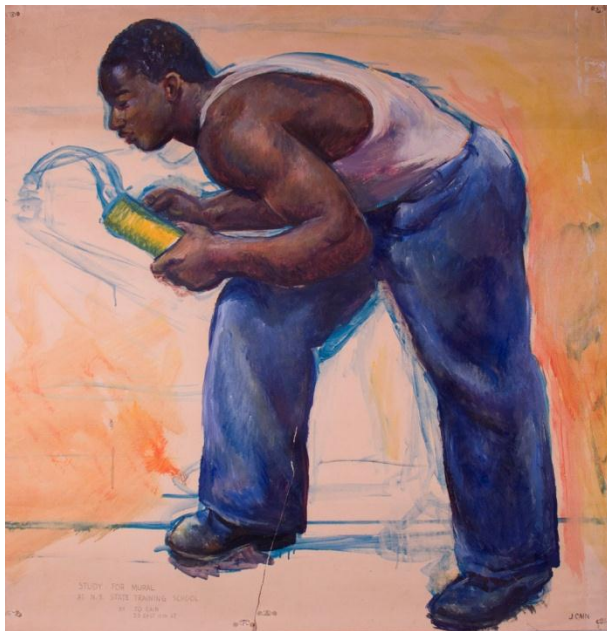
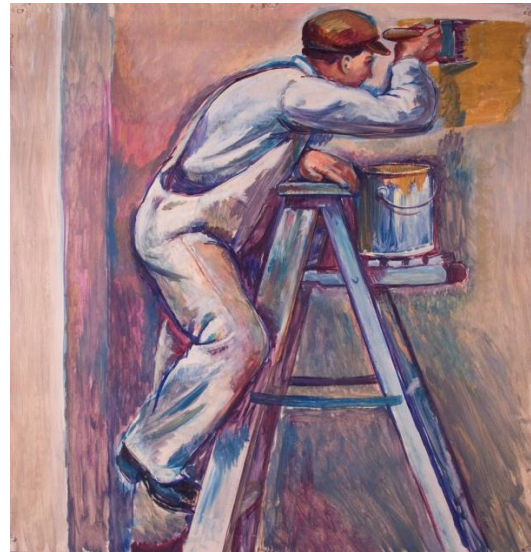
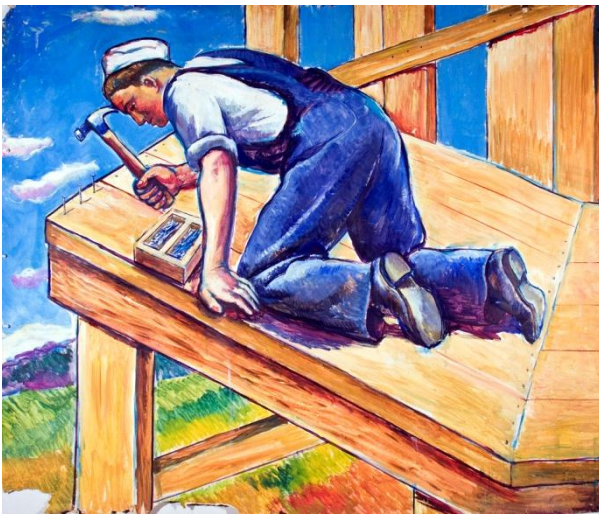
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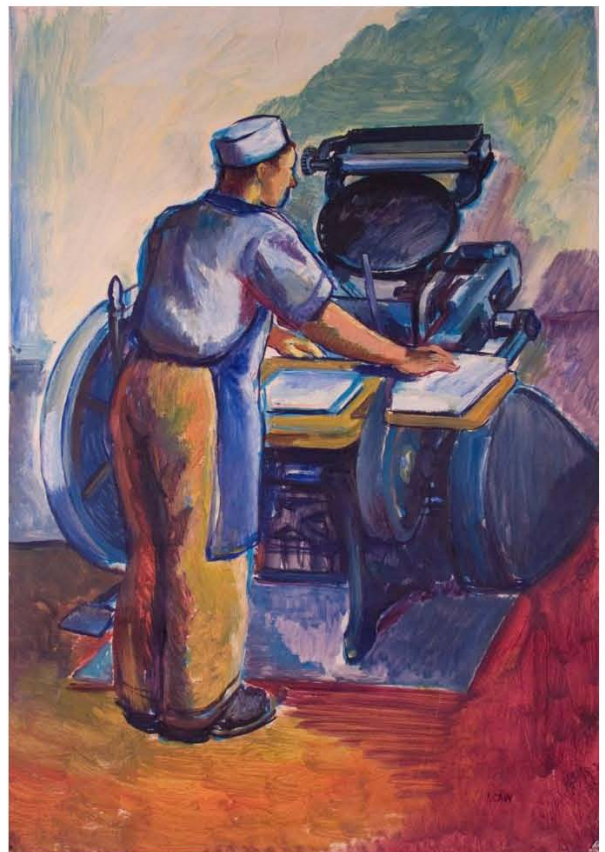
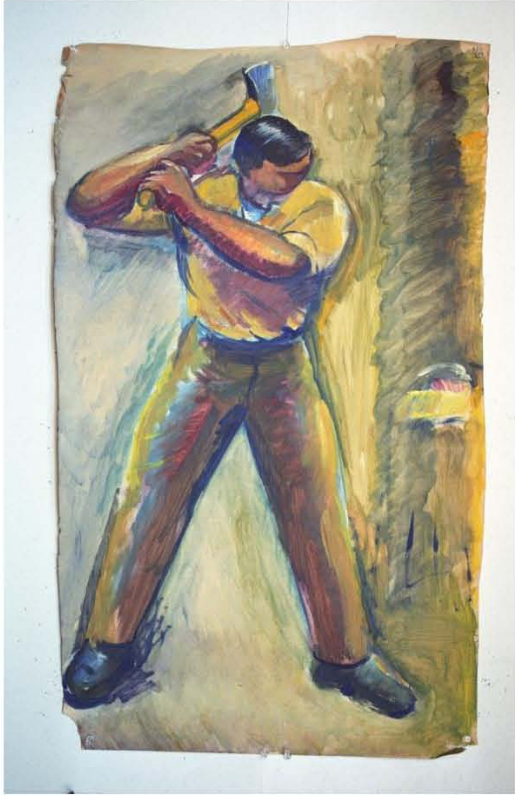
Existent Images of the Murals

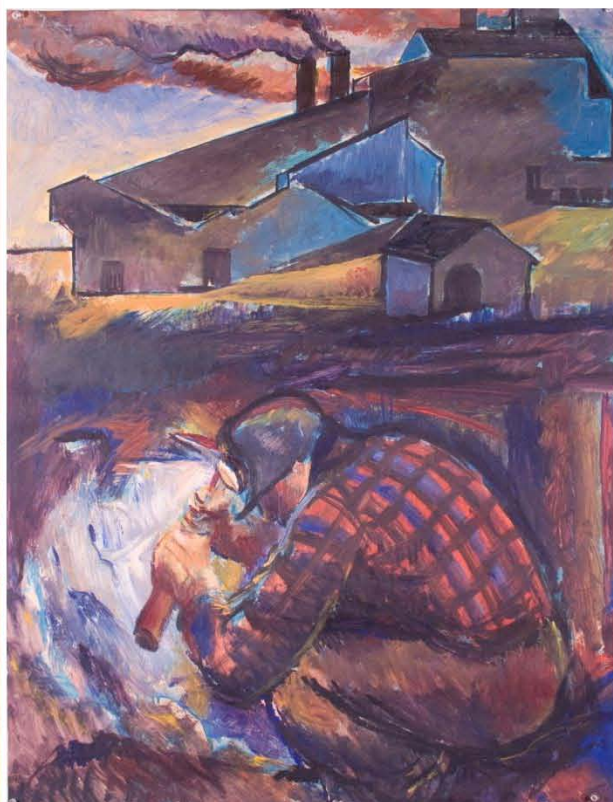
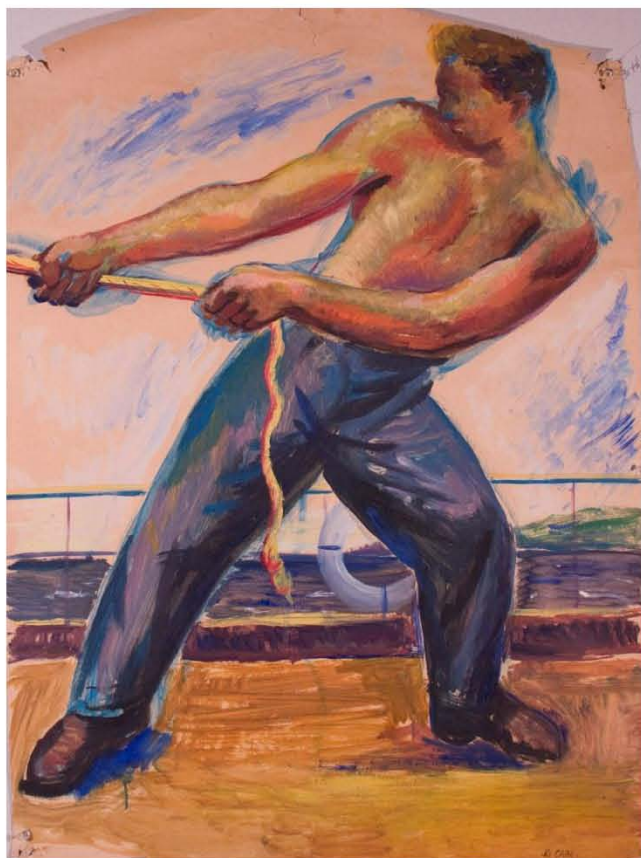
Studies for the Murals & Existing Images of the Murals

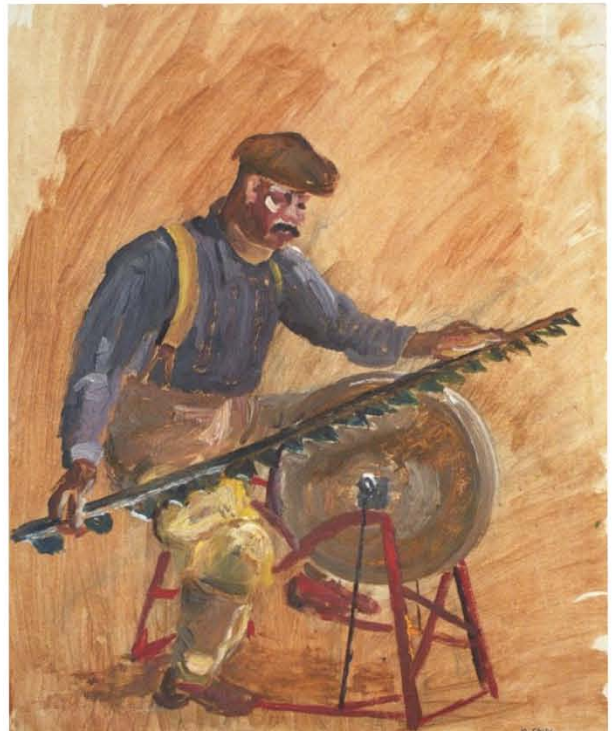
STUDIES FROM THE CAIN FAMILY COLLECTION

A. Work of Man





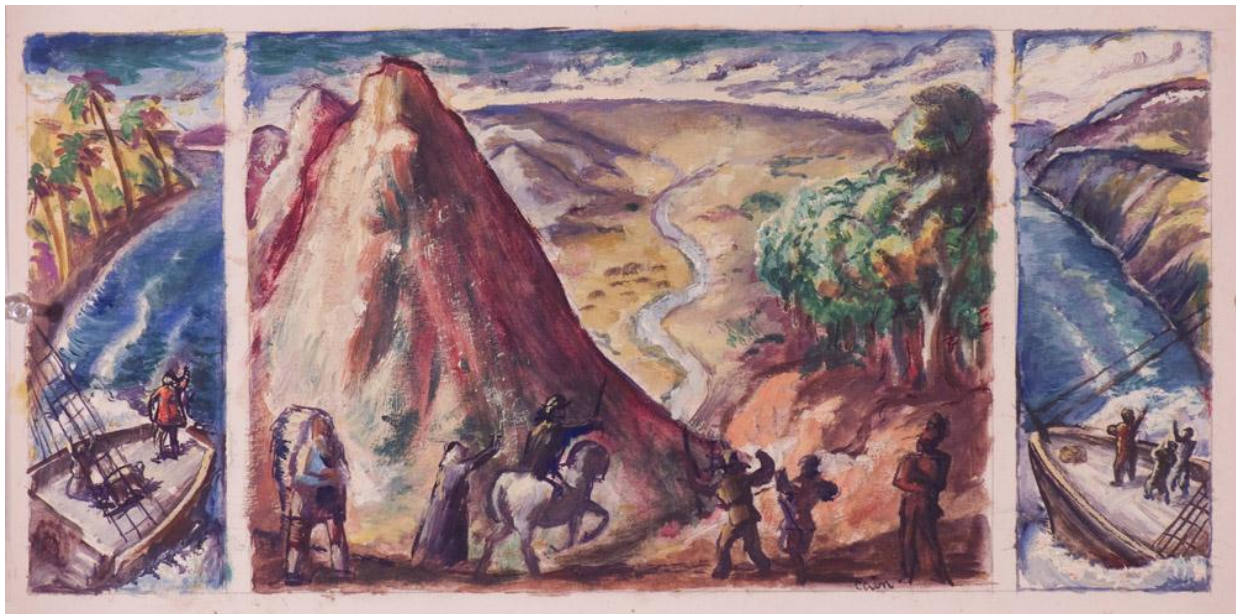




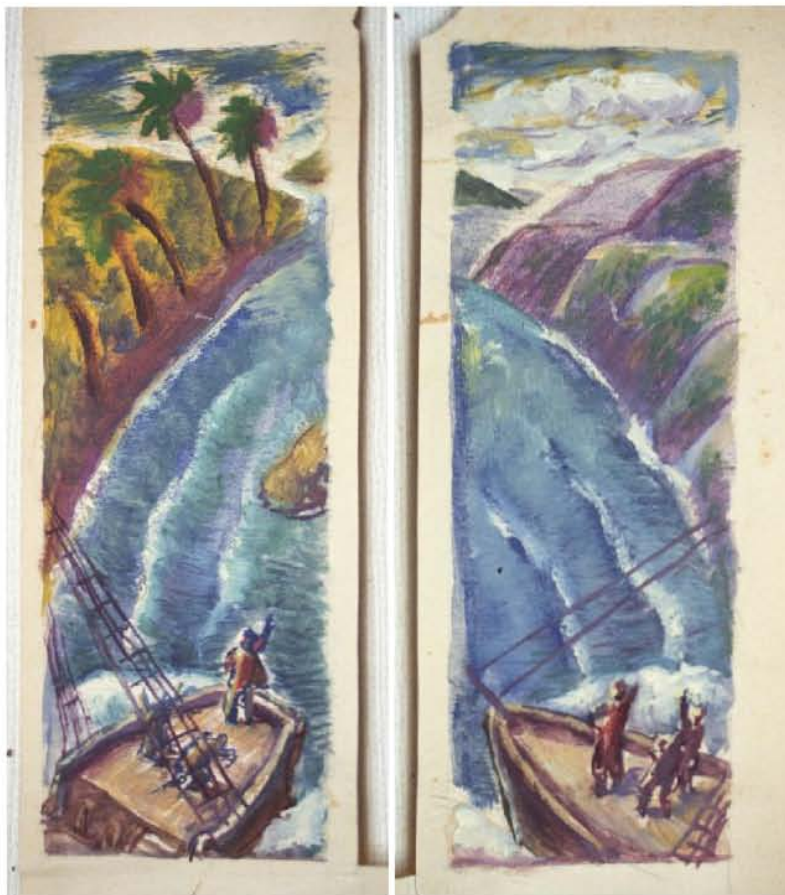
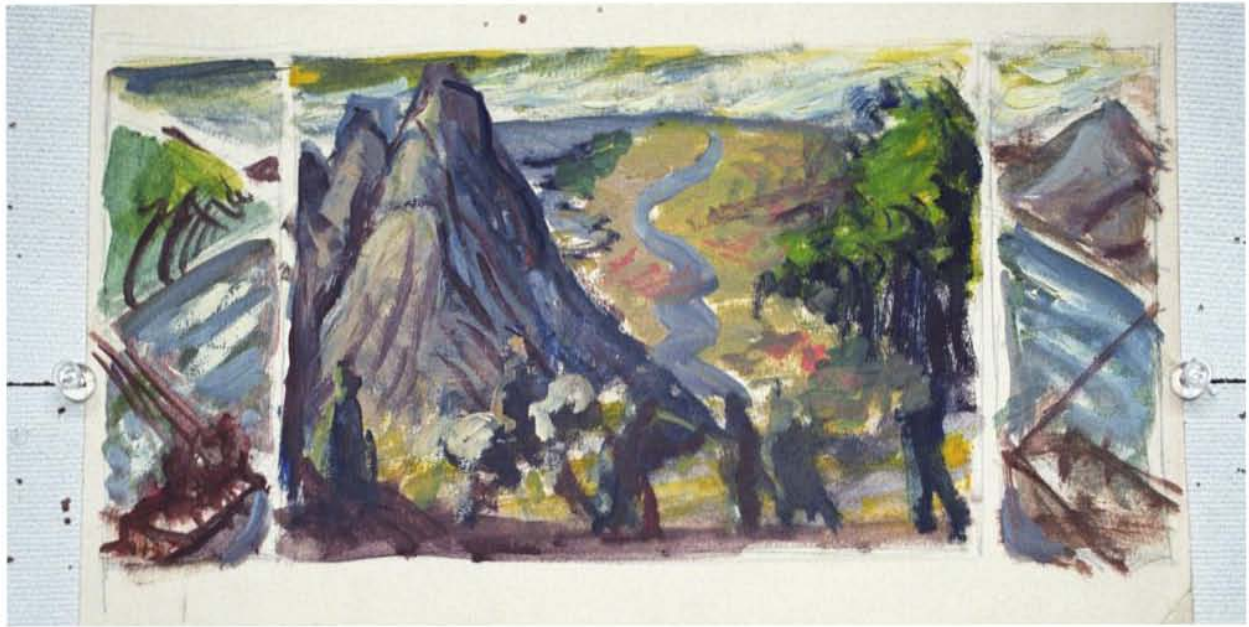


B. Progress of Man

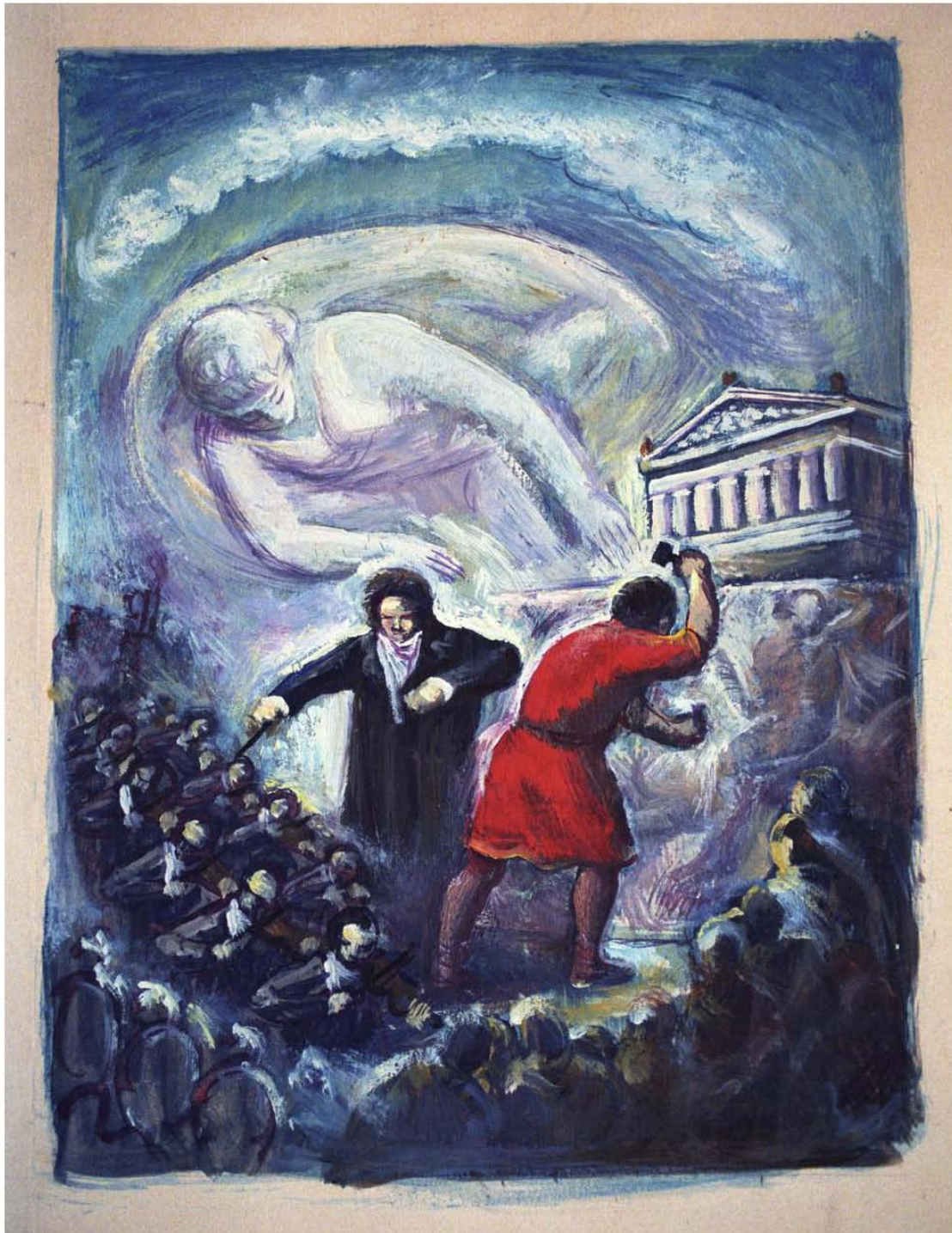
Voyages of Discovery



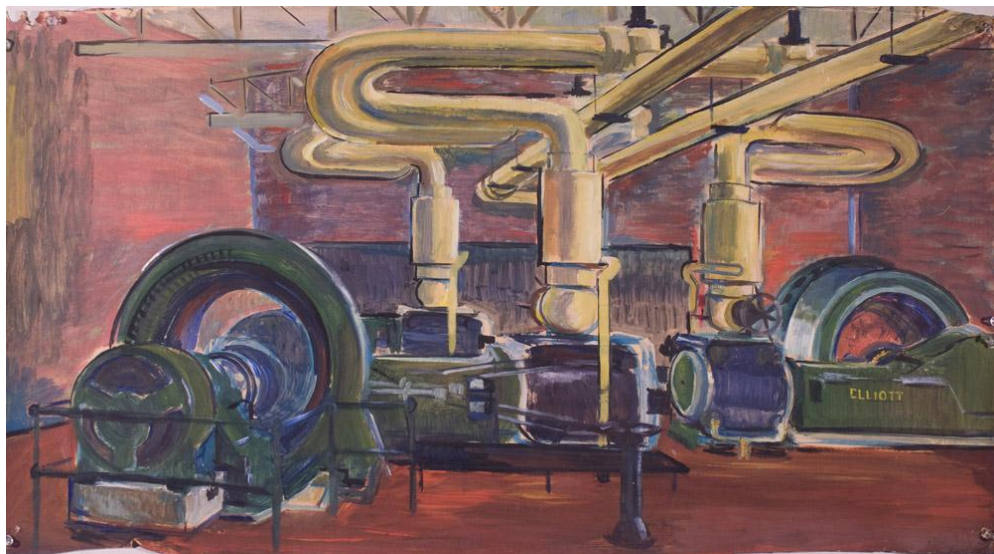
Voyages of Discovery



Beethoven and Sculptor



Elliott Engine

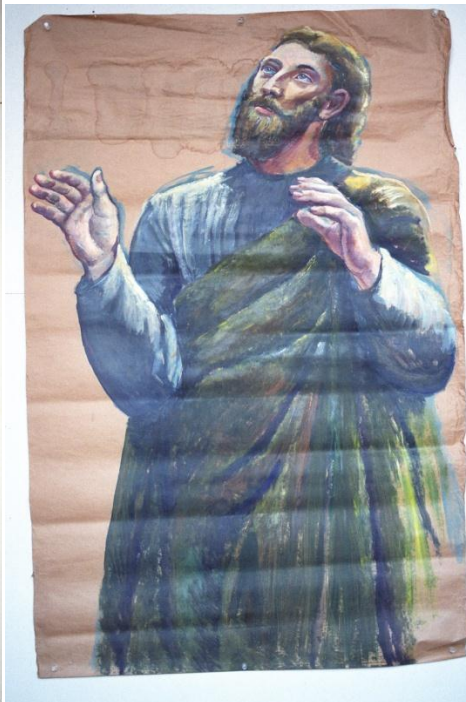


Biblical Scenes: Disciples





Biblical Scenes: Jesus and Judas



Biblical Scene Including Moses



Drawings



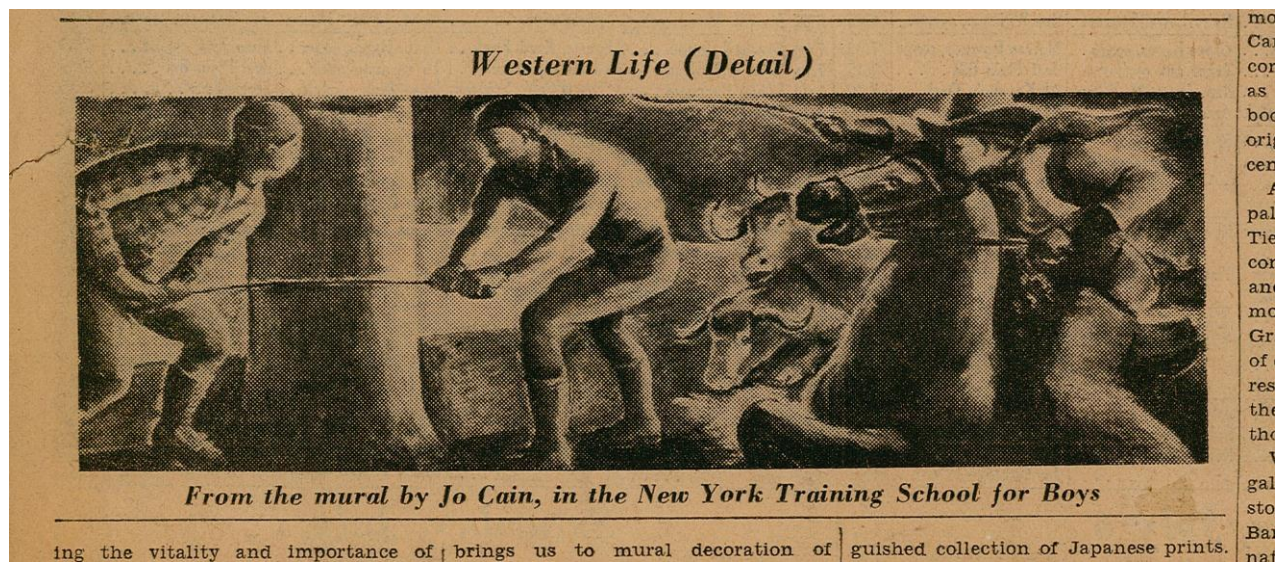


EXISTING IMAGES OF THE MURALS

New York Telegram, 1934



New York Tribune, 1934?



Publicity Photo, At Boys' School

